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At the Theatres.

A piece with the title *97 or 79*, described as a new comedy expressly written for Harry and Fay by Adolph Neuendorff, was presented at the Third Avenue Theatre Monday evening before an audience of fair proportions. It created a good deal of laughter, but three of the five acts into which it is divided dragged tediously and the stars failed to score emphatic successes in the leading parts.

97 or 79 has no claim to novelty, for it bears surface evidence of having been roughly translated from the German. In the original it may have been bright and funny, but the clumsy fashion in which it has been rendered into English robs it of both these attractions. Cleverly adapted and played by a comedy organization like Daly's or Wyndham's it might meet with favor, but illustrated by Irish comedians whose methods are those of the variety hall, it falls little short of being stupid. Harry and Fay are quaint performers and they would provoke mirth in any piece they might attempt, but the parts they assume in *97 or 79* are altogether out of their line, since they require talents of a higher order than these gentlemen possess.

The story of the farce—for that is all it is, despite its five long spun out acts—is made up of trifles huddled together in wild confusion. An eccentric professor of chemistry, Dr. Pizarro McGuire, invents a scientific washing machine, which he privately arranges to have tested at the laundry owned and conducted by Sarah Smythe. A soldier messenger, Patrick Flynn, whose number is 97, is charged with the delivery of the apparatus at Sarah's establishment and at the same time is instructed to take a watch to Mrs. McGuire for a birthday present. The messenger, of course, gets things mixed and delivers the packages at the wrong places. The lover of Sarah, finding the watch in her possession, discovers the donor, and calling to see him, encounters the professor's wife. They compare notes and conclude that they are the victims of infidelity. With this the complications begin. By means of an epidemic of absurd mistakes a number of married people are made to suspect each other, and after the blunders and entanglements have become general the errors are explained in the usual way, and everybody is set right.

In the illustration of these farcical episodes sixteen people engage. Hugh Fay, as McGuire, had some chances for eccentric acting, but not being an actor they all slipped away from him. He was funny after his own fashion, however, and his appearance on the scene was the signal for laughter. Much the same applies to William Barry, who appeared as Patrick, the soldier messenger. It is so many years since these red-capped, grey-coated runners patrolled the lower streets of the city that many people in the audience were in complete ignorance of the sort of personage Mr. Barry was representing. They understood his rich brogue, though, and roared at his humorous but irrelevant Hibernianisms. J. H. Evereham was amusing as Dr. Griswold, a professor of geometry. T. Q. Seabrooke played an intense young man, the lover of Sarah, capitally. The laundry-woman was played with vivacity and spirit by Anita Harris. Annie Deland, the once beautiful and popular leading lady, acted a common old woman, Mrs. Griswold, funnily. The smaller parts were in the hands of more or less capable people. It was evident that Barry and Fay did not look upon the production of *97 or 79* otherwise than as a doubtful success; for it was mounted with shabby stock scenery, and evidences of careless rehearsal were apparent. Many of the people in the cast were imperfect. The Queen's English was frightfully murdered in all directions. Miss Deland talked about "geometry," and said she was "skeptopatic," a gentleman who acted one of the detectives alluded to somebody's "philosonomy," Isabelle Thornton used into the supposed infelicities of her husband's life might go on repeating the horrible atrocities of this sort that were committed during the representation, but to do so would necessitate reproducing about fifty per cent. of the blunders that the uneducated make in their every day talk.

* * *

Cathro made his fame by a skipping act and Lotta Crabtree courted fortune by singing a lullaby and dancing around with a guitar; Robson became prominent through a vocal operatic; Lotta won her spurs by means of a kick. The success of these, and many other stars we might mention, was achieved through the possession of some oddity of voice, person or manner, but this is a sufficient departure from the legitimate precincts of dramatic art—the line must be drawn somewhere, and it ought to be drawn at Jumbo Davis, who has made money by vulgar advertising and the public exhibition of a disease. He trades upon an affliction—he has the St. Vitus' dance. His facial contortions are painful to those that know their cause, but the Great Unwashed element of the public, which is attracted by the gaudy posters of this incarnation of vulgarity, roars at the horrible grimaces and muscular eccentricities which are constantly visible upon his pudgy countenance. The Great Unwashed undoubtedly imagines that Mr. Davis' "faces" are assumed. Did it know the truth, it would be readier to pity than to laugh at his misfortune. But it almost passes belief that a man could bring himself to that state where he will consent to parade a disease before the public with the same indifference to decency that he manifests in wearing enormous jewelry and diamonds as an advertisement. Truly, there is indeed a laxity among playgoers and a license in the profession when an individual who knows no more about acting than one's bootblack is encouraged to make a show of such a repulsive disorder as the St. Vitus' dance. And we are surprised that Manager Harry Miner, who is endeavoring to establish the People's Theatre as a reputable dramatic house, should let in such a show as Alvin Joslin and such a blatant ignoramus as Davis. There are limits beyond which a theatrical manager should not go, and this is one of them. If the stage is to be respected and admired and if the profession is to be an honorable calling, rank apologies for dramatic performances, vulgarizations debasing to true art, like this wretched affair, should be religiously kept off the boards of every theatre in the land. On Monday night there was a large gallery and small parquet at the People's, and Davis displayed his St. Vitus dance and stumbled through his Joslin bosh without let or hindrance. We will spare the feelings of the company by refraining from mentioning their names. They have, to live and the purchasing power of Davis' dollars is as great as that of anybody else. Therefore these people have our charitable consideration as well as our heartfelt sympathy.

* * *

There was a very large audience in the Grand Opera House Monday night, and The Stranglers of Paris was received with every indication of favor. Gerald Eyre acted Jagon, the strangulating central character, with great power. Selina Fetter did but fairly as Mathilde. The rest of the cast was substantially the same as when the melodrama was last played in New York. The scenery was shown off by the ample dimensions of the stage. The Stranglers is the last attraction of the season here. The theatre will be closed for the Summer after Saturday night.

* * *

William Harris' revival of The Dead Heart at the New Park is being played an additional week to good business. The play is absorbing and the presentation is adequate in every respect. The attendance, considering that the drama can hardly be called a novelty, is unexpectedly steady. Mr. Harris is a capable dramatic actor, and in Miss Stanhope and the other principal members of his company he finds efficient support.

* * *

The Wages of Sin will conclude its four weeks' run at the Fourteenth Street Theatre on Saturday night. The engagement has proved exceptionally profitable for this period of the year, and the melodrama, both for its intrinsic merit and the admirable manner in which it has been acted, will be popular with our playgoers for numerous return visits in future seasons. Messrs. Maubury and Overton merely expected to secure an endorsement for the piece—they had little expectation of clearing money. But the profits of the month will foot up a considerable sum. Next Monday, Penny Ante, a combination of burlesque, opera comique and farce, will be produced at this theatre. It is said to be funny. A good company is engaged and rehearsals are progressing daily.

* * *

The success of May Blossom continues at the Madison Square. Mr. Le Moyne and Mr. Whiffen retired from the cast last Saturday and their places were competently filled. De Wolf Hopper proves an acceptable substitute for the latter gentleman as Owen, the boisterous fisherman, his native accent being preferable to the British speech of his predecessor. Miss Cayvan's artistic acting as the heroine is thoroughly enjoyable, and Joseph Wheelock's superb performance of the husband is worthy of the admiration and applause of which it is productive. May Blossom will be the bill here all through the Summer, and possibly it may be kept on until cold weather. The air cooler, which puts the Madison Square ahead of all its Summer competitors, is brought into requisition whenever occasion demands, so the auditorium is always a comfortable retreat.

* * *

Messrs. Mayder and Williams have worked over Captain Mishler, and it is now as adaptable to the wants of the dialect star as was One of the Finest. The serious and melodramatic elements have been toned down and the piece altered into a veritable comedy. Mr. Williams extracts great fun from the part of the hero, and his performance is greeted with roars of laughter. There is now no question of the success of Captain Mishler, the faults of the original having been eliminated and many new and enjoyable features introduced. On Tuesday night a large audience was delighted by the new version, and there was applause and merriment *galore*. The run at the Comedy Theatre will no doubt be extended through the best part of the Summer.

* * *

Whose Are They? at the Star has justified the Mirror's estimate of its attractiveness to the public. The engagement has been extended an extra week, and the piece is nightly received with shouts of laughter. The receipts, of course, are not enormous; but they are discounting those of the more pretentious recent production at this house, The Pulse of New York. Mr. Sothern's comedy is a gem of grotesque and eccentric humor, and the acting of the company, from Mr. Haworth down the list to Miss Harrington, is full of zest and vivacity. It is a pity that Whose Are They? was not put on in the heighth of the season when a run would have been feasible. For a piece of this sort a theatre the size of the Star is scarcely suitable. A small stage and a cosy auditorium are essential to the complete enjoyment of its comic details.

The Musical Mirror.

Falka goes smoothly along at the Casino, where large crowds nightly converge. It was at first thought that the piece could not be relied on to draw through the Summer, and another opera was talked of for the hot months. But these plans have been knocked sky-high by the uniformly large attendance, and it may be safely predicted that Falka will not be ousted from its present home for many weeks to come. The Sunday concert was well attended. Mr. Hilliard and Miss Reed were the principal soloists. The band played popular selections. The roof garden was a source of enjoyment to many.

* * *

Madam Piper is making a brave fight at Wallack's. Adelaide Praeger and John Howson have retired from the cast. Mr. Howson's part, King Cole, is now played with success by Leonard Grover, Jr. He is a clever comedian and his methods are original. The matinees are well attended, ladies and children finding pleasure in the tuneful music and the handsome dresses. Mr. Mestayer will equip the opera with a better libretto for next season, an improvement of which it stands greatly in need. The piece has been altered a good deal since the first performance, but ultimate success will depend upon a radical change of book.

* * *

The last weeks of Bluebeard are announced. The burlesque furnishes a delightful evening's diversion with its pretty girls, gay costumes and bright music. Mr. Kruger, Miss Carson and Miss Rice form a strong trio for this sort of business and they give snap and jollity to the representation. Preparations for the succeeding attraction are being made.

Why Howson was Ousted.

Affairs are in a pretty muddled condition in the Madam Piper company. The piece has lost money since the start, and a general reduction of salaries was made on Tuesday night. The piece is kept on because Theodore Moss holds a deposit of $3,000 from Mr. Mestayer, guaranteeing that it shall run for six weeks, and he will not relent. Mr. Moss supplies the theatre, orchestra, etc., and takes 40 per cent. of the gross. The receipts have been disheartenningly small, and Mestayer will have sunk a large sum before he gets through.

As a consequence of the reduction, John Howson is out of the cast. He was engaged for six weeks to play King Cole at a salary of $200. The first two weeks he got his money. About the middle of the third week he was approached by an emissary of the management, who explained that on account of the bad business all salaries would be reduced. Mr. Howson offered to consider a proposition, but the messenger left without making one. On Friday last Mr. Howson received a peculiar letter from Mr. Mestayer. It was to the effect that the receipts were wretched and retrenchment would have to be adopted in all directions; that the writer could not pay $200 for his King Cole, and that as he would not insult Mr. Howson by offering him a small salary another actor would be put in his place and his services dispensed with after Monday evening.

Mr. Howson says that this was simply a pretext to get a less expensive man and creep out of a contract. When his salary for last week was tendered to him it was accompanied by a blank receipt stipulating that Mestayer was acquitted of the responsibility of paying salary for the remaining three weeks of the engagement. There is very little green in Mr. Howson's eye, and he of course refused to sign the absurd document, and the $200 already due was retained by Mestayer.

Having no other recourse Mr. Howson placed his case in the hands of Counsellor Hummel, who informed him that he will have no difficulty in establishing his claim. Suit will be entered for the $200 earned and for $200 on the rest of the contract. Mr. Howson reports nightly for duty meanwhile at the theatre. Mestayer's plea of bad business was no reason why Mr. Howson should not be paid his salary. He was not a co-operator in the Madam Piper speculation, but an actor employed at a stated salary. Had a reasonable reduction been requested he would have undoubtedly accepted to help Mestayer out. But no such demand was made, and a $75 comedian was engaged over Mr. Howson's head. It seems evident that it was to obtain a cheap-salaried actor that Mr. Howson was ousted so summarily. Had it been otherwise he would at least have been permitted to accept or decline a proposition to cut down his pay.

Adelaide Praeger was also asked to consent to a reduction. She refused, and asserted that she would hold Mestayer responsible for the fifty weeks of her verbal contract with him. Thereupon the lady was told she would be wanted no longer. On Tuesday night a chorus girl, who had been coached in Miss Praeger's part of Gillian, went on the stage to play and sing it; but, to the surprise of the young woman and everybody else, Miss Praeger herself entered also and began singing Gillian's opening song. The substitute retired among the chorus in confusion. Miss Praeger went through the whole performance. She says she is acting under legal advice, and she will continue to play her part whether Mestayer wants her to or not. He cannot dismiss her for inability, and she means to earn her salary. The actress' pluck is worthy of admiration.

Theatrical Future of Texas.

Harry Greenwall, a prominent Texas manager, has arrived in town. As usual, he will remain here during the greater part of the Summer. A Mirror reporter had a ten-minute interview with Mr. Greenwall on matters in Texas.

"From the list of attractions I have already engaged," said he, "you will see that only the very best will have any show in Texas. Every good company that visited the State last season made money. Here are the bookings for next season: Thomas W. Keene, Clara Morris, Theo's Opera company, Roland Reed, Separation, Silver King, Gus Williams, Light o' London, Milton Nobles, Carrington Opera company, Bunch of Keys, Young Mrs. Winthrop, May Blossom, Callender's Minstrels, Barlow-Wilson Minstrels, Carrie Swain, Tony Denier, John T. Raymond, Aimeé, Lizzie May Ulmer, Lizzie Evans, C. B. Bishop and Neil Burgess. And I am in negotiation with Lawrence Barrett, Louis Aldrich, Hoop of Gold, and about twelve other attractions."

"How many theatres do you control, Mr. Greenwall?" asked the reporter.

"Two. The Tremont Opera House, in Galveston, I intend to have re-decorated and renovated this Summer and stocked with new scenery. Then I have Pillot's Opera House, in Houston."

"How is transportation down your way?"

"It has wonderfully improved. We have special and buffet cars. The hotels are also improved. The best board at good hotels can be had for two dollars a day. I think that this coming season one million and a quarter bales of cotton will pass through Galveston. The opening up of Mexico will also greatly benefit us.

"This season has lasted twenty-six weeks, but I could play thirty. I have already filled sixteen for next season. I predict a great future for Texas, and think, with others, that in time it will become the greatest State in the Union."

The reporter also interviewed Mrs. Charles Benton, a prominent manageress. Mrs. Benton is attracting some attention because of the novelty of one of her sex mingling among the trousered habitues of the Square in search of attractions. She claims to control the principal circuits in Texas and every theatre in the State of Arkansas. She is evidently a shrewd business woman. Mrs. Benton hails from Dallas, Texas, and her business card, bordered in crimson silk fringe, resembles a lamp-rest. She makes her headquarters in the neatly-fitted private room of Spies and Smart, and will remain here during the greater part of the Summer.

"I only arrived on Monday," said she, "and have already booked some of the best attractions in the country. You wish to know something about Texas and the South as a field for next season? Well, my husband and myself manage the Dallas Opera House, the Fort Worth Opera House, the Cleburne Opera House and the Waxahatchie Opera House—all in Texas. In addition to these we book for fifty-two towns, including every stand in Arkansas. They are principally one and two night stands. The Dallas house seats 1,200 people and cost $52,000. Fort Worth Opera House seats 1,300. During the Minnie Hauk season seats readily brought three dollars. During the last season we played one hundred and thirty nights, but next season we will extend it to one hundred and fifty, playing into April, as the weather is delightfully cool then."

"What time can a single good attraction play under your management?"

"About five weeks. We have resolved to play only one attraction in two weeks, rather than accept second-rate people. The first points to touch are Galveston and Houston. Most of the companies which play there go over our circuit. Mr. Harry Greenwall will show you his list, which embraces all the people I will play.

"In time, Texas will be a great theatrical State. Fort Worth has increased four thousand since last Fall. Over $2,000,000 is being expended in the erection of theatres in Texas. The political struggle will not affect us to any extent. The Cotton Exposition in New Orleans will flood the South with well-to-do business men and tourists."

"Have you accommodation for the larger and more expensive attractions?"

"Yes. We have received credit for giving the best stage settings. For Mother I put on furniture and fittings worth over $2,000, and we have, it may be said, instituted a taste for the best in theatrical art. We have made it a standing rule in our four theatres that full dress shall be worn in certain parts of the house, and our treatment of dead-heads might be followed with profit by you people here. We have no bill-boards, and give no free tickets. In our contracts we insert a clause that travelling managers shall pay for all complimentary tickets they issue, and we agree to do the same."

Professional Doings.

—Stella Rees is open for an engagement as juvenile or in light comedy.

—Brooks and Dickson are engaging Emma Abbott's company for 1884-5.

—Percy Maynall, of the Hanlons' company, sailed for England yesterday.

—Mrs. Charles Benton, manageress of the Dallas (Texas) Theatre, is in town.

—Alonzo Hatch has been engaged to play Frederick in the Pirates in Brooklyn.

—The May Blossom children were photographed in a group on Tuesday by Sarony.

—Will J. Duffy has left the Lizzie Harold company and is looking for another opening.

—Lady Clare has proved such a hit in Boston that the production of Moths has been postponed.

—Emile Nash has been engaged to play Kate in The Pirates of Penzance, at the Grand Opera House, Brooklyn.

—William Moore is acting in E. E. Kidder's place at the People's Theatre during the absence of the latter abroad.

—A notable feature of the attendance at the Fund Meeting at Wallack's was the presence for the first time of several ladies.

—Brooks and Dickson have closed the season with all their companies except John T. Raymond's. The latter closes June 29.

—Paul Arthur will play the Pirate King in Brooklyn on Thursday. His engagement at the Grand Opera House is for five weeks.

—The picture of Gus Williams as Captain Mishler might pass for David Bidwell—as, say, Sergeant-at-Arms of the Actors' Fund.

—Walter Allen has made a hit in Baltimore with Ford's Opera company. He is a very young man, and his success has been a surprise.

—H. E. Wheeler's calendar letter-head, which is a wonderful time-saving device for local managers, is again out for the ensuing season.

—R. A. Little, of Little Rock, Ark., and F. L. Reynolds, of Muskegon, Mich., are two Western managers who will be in town next week.

—John E. Ince's local hits in the topical song he sings as Cocoliquot in Olivette, at the new Park Square Garden, Boston, have "caught on."

—Minette Thompson is spending her vacation at her home in Washington—which is a more pleasant place in Summer than most people imagine.

—Charles F. Tingay goes on the road for a short season with the Star Comedy company. He has signed to play Harold Wilmot in the Mountain Pink next season.

—Charles McGeachy informed a Mirror man yesterday that the Messrs. Frohman would from the present time control and manage all the Wallack attractions outside of New York City.

—Some idea of the amount of money spent in advertising by the Madison Square is gained by the fact that one order given by them for printing and lithographing, recently, represented $20,000.

—Franklyn Sargeant's room at the Madison Square is being decorated with large numbers of photographs of works of sculpture. It is the school in which he instructs embryo actors to pose and attitudinize.

—The Villas, Agnes Wallace, Sam V. and Little Lucie, will star in leading variety houses next season. They will present comedy, variety and burlesque, and open at Harry Miner's Theatre, this city, on August 18.

—The Stranglers of Paris was to have closed its regular season at the Grand Opera House this week, but it will be played next week at the People's. On Monday night the management of the Grand Opera House took in $1,900, the largest sum received on any single night this season at that house.

—Harry Miner, who now owns the sole right to The Silver King in this country, has engaged some excellent talent to play it next season. Artists are now busily engaged in painting the new scenery. Among the members of the companies already engaged are Frederick de Belleville, Eleanor Carey, Frank C. Bangs, McCulloch Ross, John Jennings, Charles Hopper, Frank Dayton, Charles Foster, Robert Brower, James Vincent, George Conway, Charlotte Behrens, Abbie Peirce, Harry Colton, Samuel Verney, [illegible], C. J. Burbidge, Effie Shannon and Gracie Wade.

—S. H. Friedlander and his associate, W. H. Meffert, arrived in town from Louisville on Monday night. Mr. Friedlander has taken the management of the Masonic Temple Theatre, in that city, and he is here for the purpose of booking first class attractions. The house has been recently renovated and redecorated, new chairs, boxes, curtain and scenery have been put in, and with its good seating capacity and convenient location, it offers many advantages to companies visiting Louisville. Mr. Friedlander feels certain of success in his new undertaking; as he is young, enterprising, and in control of a handsome place of amusement, he will probably achieve it.

Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the drama's shadows pass.
—Shadow Ed. of Richard III.

The Looking-Glass does not reflect financial success for Mr. Barrett. He appeared in that view inauspiciously, having to play through Easter week against the opening of two new theatres, the return of Wyndham, the beginning of Carl Rosa's opera troupe with Marie Roze, and ten new pieces at as many theatres. Labouchere, in *Truth*, Betts, in *Figaro*, and Webb, in the *Dramatic News*, are pretty severe on him as an actor and call upon him to play Cassius. It is not, however, a case of "Help me, Cassius, or I sink," for L. B. has Clement Scott, Joseph Knight, May Thomas and the *Stage* and *Era* on his side as an artist.

† † †

Mr. Taylor, a clever amateur with swell friends and money, has heard of Poole and Donnelly. He has taken Her Majesty's Theatre at Pall Mall and Haymarket, about the size of the Grand Opera House, and turned the stalls into a huge pit at 1s. 6d. a seat, and all other parts of the house into proportionate prices. So far he has jammed the big place. "Yes, he plays The Ticket-of-Leave-Man," cries a Cockspur street swell. "And it is Ticket-of-Leave for the dear old place, from which will now depart the echoes of all the great song-birds of opera and to which West-Enders will never again go. What a revenge on the stockholders for old man Mapleson." I hear, moreover, that Manager Taylor intends to follow the lead of the Grand Opera House in New York and give rights to provincial companies.

† † †

Gus Frohman is here, "bound to win when he goes in," etc., and he is seriously contemplating an "American Theatre" with a permanent American company. This tends to illustrate what I heard an English professional say at a club the other evening: "Just as I told you, Bob; we never should have let the American wedge into our old theatrical oak. It is bound to split us." But this is not the universal feeling by any means. For instance, Henry P. Stephens, whose new paper, the *Topical Times*, is already a great go, is a capital missionary as to American courtesy and cleverness since he had good views of it two years ago in the States.

† † †

Some fun is excited here by a newspaper critic, who found fault with Louis James as "proving himself a heavy tragedian of the old school." Quite so, quite so! Especially as that is the particular kind of character his role in Yorick's Love calls for.

† † †

Have you ever heard Damon and Pythias revered as impossible apostles of friendship—similarly as "All for Her" was condemned? Yet yesterday as strong a friendship was evolved in a police court (I commend the incident to Bartley Campbell's scrap-book), in the sentence of a book-keeper who, to cover up the embezzlements of his best friend, who was a clerk with him, altered the books—himself in no wise concerned in the crime or in its proceeds.

† † †

Talking of scrap or memorandum books, those left behind by Charles Reade are marvels for the curious, and show how painstaking he was in garnering points for plots, illustrations, digressions and effects. Bronson Howard assiduously keeps similar books. His motto is *Festina lente* (which Judge Brady used to translate as "feast in lent.") Howard's whack is a play every two years only.

† † †

This would not have done for Henry J. Byron—the third to go of the old busy B's of playwrights, who were Brough, Byron, Brougham, Boucicault and Barnard—who wrote eight dramas, thirteen comedies and fifty-six burlesques, etc., that have been published, and thirty-five other manuscript plays, all of which proved more or less successful. This brings him third in the prolific catalogue—ranking after Boucicault and Planche. He leaves Clement Scott as his literary executor, who on the night of the funeral sat down to revise and prepare Byron's posthumous comedy. Byron has joined many of "Our Boys" in the other world.

† † †

Reade and Byron, whose funerals were in the great dramatic week of the Easter holidays, seemed to me the antipodes of each other in disposition. Reade was pugnacious and self-assertive, and rarely humorous with his tongue Byron was never ungenial, and perhaps wittier in speech than when at his inkstand. Reade's very best composition was his epitaph on the tombstone of his morganatic wife—Mrs. Seymour. THE MIRROR once published it. It is worth reprinting. I cannot forbear an extract: "Tenderly pitiful to all God's creatures—even to some that are frequently neglected or destroyed, she wiped away tear from many faces, keeping the poor with her savings and soothing the sorrowful with her earnest pity. The eye that saw her blessed her, for her face was sunshine, her voice was melody and her heart was sympathy." I am told that this sweet epitaph was, if anything, understated.

† † †

Here is a veritable *mot* from a prominent actress. A sisterly artist finds fault with her costume of merely gray—a felt hat and ulster of like material—as not suitable mourning. To whom she answered: "True, dear Rose; but, while my mourning is not deep, it shows that it is sincerely felt."

† † †

French *pur* has also made a characteristic joke. He is at the Criterion opening, between acts joining Clement Scott, Joe Knight, Paul Potter and some others of us in praising Wyndham's clever speech that the *Herald* cabled over, when the clever acting of Rose Saker was referred to. "I am for Saker first and last," said one of them. "Right you are, my Joseph," said Samuel. "You have long been known by the fair sex as a forsaker." "I am clement, and forgive you," added another.

† † †

Beatty Kingston, who is foreign editor of the *Telegraph*, and deals usually with most prosaic things, is, however, a wit, a poet and a skilled musician. He made the libretto for The Beggar Student just on here. It was terribly carved, however, for Alhambra exigencies (small wonder, when I add that the part Carleton sings is cut out, and also the six-part chorus). "I knew my foreshortening would come," said Kingston at an evening party on a succeeding night, "the moment I heard Holland say that the ballet skirts must be shortened."

† † †

English opera is to the fore at Drury Lane, the *pièce de resistance* being Colomba. The plot by a Frenchman, the libretto by a German and the music by a Scotchman, who has transposed a famous hymn of the kirk into a ballet dance. In it the "rose" that all are praising is Marie—Mrs. Henry Mapleson.

† † †

George Fawcett was on the Strand this morning looking any wise but stranded. His Irish piece is a great go, and his selection of the Islington Theatre, whereat six lines of omnibuses and three lines of trams concentrate, shows that he knows how and when to hoe his row.

† † †

Emma Nevada is to make her Covent Garden appearance in a fortnight. Think of her becoming a Catholic convert, with Gounod as her godfather in the ceremonials of reception, having been made an advertisement. May I suggest her singing in private a few bars from "Whoa, Emma?"

† † †

It will dampen dear Henry's ocean trip to know that some of the scenery at the Lyceum in Yorick's Love is condemned by good critics as anachronismatic. Good word that to have *mal de mer* over.

† † †

"American" debutantes at matinees here are being set up like cocked hats on bowling alleys. The latest set up was Miss Genevieve Reid. "And I say" wasn't she bowled over and into a cocked hat when she pinned Desdemona to her memory!

† † †

The music-hall song of the day, or night, is McDermott's "Not Much." He asks questions as to current events, and by the aid of two or three of his confederates in the audience the latter respond in chorus—"Not much—Not much," and then he cuts in with "But it's better than nothing at all," and proceeds to a next verse. The opportunity for local hits will be seen to be immense. For instance this verse in New York might go.

Singer—And what do you think of the Irving Hall pill?
Is it bound the great Roosevelt measures to kill?
Audience—Not much—not much.
Singer—But they're better than nothing at all.

† † †

The critics are quarrelling over the question whether Charles Reade will best survive as a memory in his capacity of novelist or dramatist? I vote as the latter. What can be better than his portion in the plot of Masks and Faces, or his version (made for Ellen Terry in which she made one of her earliest hits) of Tennyson's Dora, or of Lyons Mail (which Irving uses), or of Drink? I am assured that he had not been dead two days before three managers were bidding for exclusive license to his executor for Never Too Late to Mend.

† † †

I recommend those who wish a great stage carpenter melodrama that has no flaw in its action to pick up The King of Diamonds, by Merritt and Conquest, now on as an Easter novelty at the Surrey. If Silver King had not been written doubtless this play would not have been evolved. Yet it is no plagiarism, save through suggestion.

† † †

Another actress of the future is Miss Laura Villiers, who is doing Fedora in the Provinces, with Arthur Dacre as Ipanoff. At the Brighton on Easter Day she crowded one theatre, while Lydia Thompson as Gentle Gertrude in the burlesque crowded the other.

† † †

I notice that the first report as to Admiral Glyn reverting Adelaide Neilson's legacy to her family is not correct. His proved will shows that he respected her wishes, and the legacy is to be distributed with his own personality. One of his heirs is a clergyman. A case of stage supporting the church.

† † †

George Gibbons has had a great reception on all sides. A curious boy. Anxious for fame as a painter—and he excels both in oil and water colors—he is content to remain one of the most absolutely natural actors. His artistic chambers at the West End are charming enough to drive Oscar enviously into the arms of Whistler.

A. OAKEY HALL.

Two Bad Men.

William Gill has written a new play called Two Bad Men, in which he will appear in conjunction with John E. Ince. The latter said on Monday: "I go to Boston to sing in comic opera, and will play Fun in a Boarding-School at the matinees for two weeks. At the end of that time Mr. Gill and myself will produce there Two Bad Men. It is a laughable play, relating the adventures of two young men who, leaving their board-bills unpaid, go to a watering place, where they unexpectedly meet the landlady to whom they are indebted. It gives great opportunity for grotesque comedy, and I think we'll make a success. If our hopes are realized, a New York manager, who has read the piece, will buy an interest in and play it here."

Twins and Other Trifles.

Morris Simmonds yesterday said to a MIRROR representative: "There is nothing definitely settled yet about the production of Twins, the new comedy which Colonel Brown purchased in London. It belongs to our firm and will be produced next season, but no one has been engaged for the company yet, although I notice that many of the papers state the date and place of production."

"Have you any other novelties on hand?" asked the reporter.

"Yes, but we do not wish to give out anything about them yet. For us the season has been a good one, and I think 1884-85 will be the same."

Dissipation.

A MIRROR reporter met George A. Schiller, assistant stage manager of the Bijou, on the Square yesterday. In answer to a query from the former whether it is true that he intends starring next season, Mr. Schiller replied:

"Well, not exactly; but Joseph W. Harris, another comedian, and myself have had a piece called Dissipation written by a journalist, and as it suits our peculiar ways we intend giving it a trial in September. We have already been offered dates by managers who have read the piece, for they think it good."

"How did you come to select such a title?"

"What's in a name? The piece will carry itself, without any title. It is an extravagant comedy, satirizing the foibles of men, with music introduced. It relates the experience of two young chaps who have suddenly fallen heirs to a large sum of money. The scenes are laid in three acts—A House on Madison Avenue, the Tower of London, and the Jardin Mabille in Paris. Wodson Morse, the composer of Cinderella at School and Madam Piper, is now composing the music, and Mr. Harris and myself have agreed that if the piece catches on, we'll take it on the road."

Changes in Madam Piper.

"By next Monday," said Manager Falk yesterday, "many alterations will have been made in Madam Piper, in addition to some changes in the cast. The libretto has been cut down, and the piece now finishes at 10.40. People will insist upon calling it a comic opera, although we lay no claim to that distinction. It is simply a musical melange. We have decided to introduce a ballet, and the dancers are rehearsing a very pretty *divertissement*. Cornalba will probably be the premiere. These arrangements, with popular prices and fair salaries, will enable us to run the piece for the full time originally intended. The receipts are on the increase."

Casino Chat.

"I go to Europe in about four weeks," said Rudolph Aronson yesterday, "to secure musical novelties."

"What opera will follow Falka?"

"The Little Duke. It is now in rehearsal. Bertha Ricci will play the title rôle; Alice May, the schoolmistress, and, I think, Francis Wilson will be the comedian."

"Have you engaged any new people?"

"I believe Florence St. John, a well-known English actress, has been engaged by Colonel McCaull, and he is in negotiation with several other people."

"Who are the artists for the next Sunday concert?"

"Bella Cole, Rosalba Beecher; and Herr Soullet, the celebrated solo flutist from Bilse's concerts, Berlin, will make his first appearance. The roof-garden is surpassing all our expectations. It cannot accommodate the crowds who visit it. As the Composers' nights were so successful, I have arranged to give nothing else in the Fall. I will go right through the list, playing only the works of one composer on a single night. Besides playing the music of the modern school, such as Saint Saens, Strauss, Delibes, Sullivan and Lecocq, I will revive the works of the old masters."

"Will Carleton remain with the McCaull management?"

"I cannot say. If he does not go to England I think he will be a Casino card."

"Is the statement correct that Colonel McCaull will produce burlesque opera next season?"

"I think not, but he will certainly have some surprises in store on his return from Europe."

Is She to Leave Us?

Sophie Eyre joins the Wallack company next week to go to Chicago. A MIRROR man was informed by Charles MacGeachy that Sophie Eyre would be Wallack's leading lady next season.

"Will not Miss Coghlan return to the company?"

"I don't think so. Miss Eyre has not been engaged so much for the Summer tour as for the leading position next season. But I may be a little premature in stating it. Nita's First will be produced as the opening attraction at Wallack's." The reporter saw Harry Edwards, but he was not sure that Miss Coghlan had left. He was under the impression that she was engaged for next season. He then sounded several people connected with the company, but they could not or would not enlighten him.

An intimate friend of Miss Coghlan, who is acquainted with her business matters, scouted the idea that she had been replaced by Miss Eyre. "Without going into a discussion of Miss Coghlan's merits as an actress," said he, "I may say that it is utterly absurd to suppose that Mr. Wallack would put an inferior artist like Miss Eyre in her position. Besides, he could not do so without paying dearly for the change. Miss Coghlan's contract has yet two years to run. It stipulates a salary of $350 a week in this city, and $450 when she chooses to travel. We may be sure Miss Coghlan will remain leading lady next season at Wallack's."

A Pooling of Interests.

J. W. McKinney, well known in the business ranks of the profession, has become the Metropolitan representative of a round dozen of trans-Mississippi theatres. The list appears in another column. Mr. McKinney has taken an office in the Knickerbocker Building, corner of Fourteenth street and Fifth avenue. He will be the special representative here for securing attractions and attending to such other business as may be delegated to him by the Western managers. He can also supply time in other Western cities. Official railroad time-cards and schedules will be kept on file in the office, which will be made a bureau of information. The filling of State Fair dates on certainties will receive special attention.

Mr. McKinney is also the special representative of the Detroit Free Press Printing Company.

Amateur Notes.

The Ticket-of-Leave Man was played at Middletown, N. Y., on May 31. It was under the management of Charles Lamb and was interpreted by members of various Brooklyn societies. The cast was as follows: Robert Brierly, W. E. Wilson; Hawkshaw, Charles Lamb; Jem Dalton, Charles Macklin; Melter Moss, H. H. Gardner; Green Jones, James Wilson; Maltby, John Wilson; Sam Willoughby, Ida Waller; May Edwards, Nellie Kline; Emily St. Evremond, Miss Noonan; Mrs. Willoughby, Miss Lamb.

Maud Banks, a daughter of General N. P. Banks, made a successful debut recently at Waltham, Mass. She appeared in the principal rôle of Withered Leaves and as the heroine of My Uncle's Will.

The McCullough Club of Boston presented Othello on Thursday last. John E. Barnard attempted Othello and T. C. O'Brien was the Iago.

R. C. Hilliard, of the Gilbert Society, has received several advantageous offers to join well-known travelling combinations. He has decided not to enter the profession unless he can place himself in a prominent position in a metropolitan theatre. There are few young society comedy actors who are his superiors.

The Boston Dramatic Club gave a performance of The Merchant of Venice at the Chelsea Academy of Music, on Friday last. The following is the cast: Shylock, H. D. Grant; Antonio, Frederick Vroom; Bassanio, H. G. Wheeler; Gratiano, Frank Clock; Duke, J. T. Howell; Lorenzo, A. Flukiger; Solanio, J. H. Holden, Salarino, Louis Boyden; Launcelot Gobbo, E. L. Rose; Old Gobbo, F. Vroom; Portia, Jessie Stewart; Nerissa, Ada Hatfield; Jessica, Lillian Dwindl.

Frederick Vroom will appear professionally next season.

Mrs. James Brown Potter has gone abroad for the Summer. Edith Kingdon, formerly of the Amaranth, has also sailed for Europe. She will return in time for the opening play at Daly's.

—A. C. Gunter is engaged upon a new play; so Manager Barton informed a MIRROR man yesterday. Mr. Barton is working upon the plans for next season, and the Western papers are already alive with notices of D. A. M. The company is being gradually engaged. Elsie Moore is the latest addition. She appeared in the piece with success in Brooklyn.

—James B. Radcliffe, of the late Wantel—A Partner company, was offered the part of King Cole in Madam Piper, but could not reach town in time to accept.

TELEGRAPHIC NEWS.

Orpheus in the Cream City.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, June 4.—Orpheus and Eurydice, by the Bijou Opera company, had an enthusiastic reception at Schlitz's Park Garden on Monday night. Vanoni, Digby Bell, Laura Joyce and Ida Mulle were selected for marked favor, and were repeatedly recalled. The house was overflowing, and the engagement will be a great success.

Big Festival Sale.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, June 4.—Monday's sale of seats for the June Festival realized over $3,000.

But two houses are open, and they are doing well, considering the season. Baker and Farron are playing a return engagement at the Academy of Music. Chris and Lena was given before a good-sized audience Monday night, and the same result Tuesday.

At the Adelphi a sensational drama, called Monte, drew a large house Monday night. E. T. Goodrich is the hero of the hair-breadth escapes.

A Cheap-Price Theatre Closes.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, June 4.—The Providence Opera House, which was recently opened as a cheap-price theatre, and christened "The People's," has been compelled to close through lack of patronage.

Fun on the Bristol opened at the Sans Souci Gardens on Monday night to quite a crowd.

"We Were With Rice."

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, June 4.—Standing-room only on Monday night at the Boston Theatre, which re-opened for a Summer season with Bartholomew's Equine Paradox, and at Edward E. Rice's benefit at the Globe Theatre, where Dixey, Martinot and delegations from reigning attractions made a merry evening indeed.

Good houses also at the Bijou Theatre to see Peck's Bad Boy and at the Boston Museum for the opening night of the Barlow-Wilson Minstrels. Fair houses at the Park for second week of Wallack's company in Lady Clare, and at the Howard Athenæum to see Lizzie Harold in Becky, the Mohawk Belle.

Austin and Stone's Park Square Garden opened to a large house, with Rose Stella and company in Olivette.

Fay's Continued Triumphs.

[BY TELEGRAPH TO THE MIRROR.]

The Fay Templeton Opera company opened a week's engagement at Library Hall on Monday evening, to a good house. Girofle-Girofla was sung in a very acceptable manner. This is Miss Templeton's first engagement in this city, and the impression she has made is quite flattering.

Hon. W. F. Cody (Buffalo Bill) introduced his Wild West Show on the Exposition grounds, on Monday, before an audience that numbered fully 5,000 people. His pictures of Western life were loudly applauded, and his show has met with popular favor.

The Opera House and Williams' Academy are both closed at present. Blind Tom comes to the Opera House June 6 and 7. Charles Seanor's benefit, 30th ult., was largely attended.

An Ambition Gratified.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, June 4.—Lillie Hinton's Chestnut Street debut was effected on Monday night. She appeared as Flame, Queen of the Miners, the plot of which is, as its title indicates, of the mining-camp sort. The author is Mrs. Annie Lewis Johnson. Miss Hinton was well received by an audience plentifully sprinkled with friends. The support was indifferent. Miss Hinton was for several seasons the leading woman at the Museum. Of late she has been stock-star at the Bijou Theatre. Neither house appealed to the "home element," and the actress has been ambitious to appear at a down town house. She possesses talent, but has been somewhat spoiled by flattery.

New blood has been infused into the Directory of the Academy of Music. The progressive faction, after a hard fight, has gotten possession of the house. The house will hereafter be kept open the season through. Respectable attractions of all kinds will be admitted. A manager has not yet been selected.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, June 4.—Nordeck is drawing well in its second week. At the end of the week the house will close for repairs. The largest opening was at McVicker's, where Excelsior was put on in magnificent style. There was a fair attendance at Hooley's, where Daly's company appeared in Dollars and Sense. A Trip to Africa is drawing well at the Grand. Januschowsky had a flattering reception. The first night at the Academy would indicate that Lewis Morrison is going to have a successful season. Callender's Minstrels, at the Standard; Princess Toto, at Coup's, and G. A. Gardner at the Lyceum are all doing well.

—Manager Colville informed THE MIRROR yesterday that he had intended, if an opportunity had offered itself, to propose a vote of thanks at the Actors' Fund meeting to the following ladies and gentlemen for their donations: Fanny Davenport and Madame Scalchi, who gave $500 each, and Joseph Jefferson and Dion Boucicault, who donated $200 and $100 respectively. It is intended to vote the thanks at the next Trustees' meeting, and make them honorary members for life.

PROVINCIAL.

BOSTON.

I do not think Lady Clare, as given by Wallack's co., is so good, as a whole, as the Mrs. Henderson version, though it is possibly superior in some minor features. Osmond Tearle is not an ideal self-made man. Far from it. His bearing and manner would indicate generations of wealth and gentle blood. Rose Coghlan was excellent at times—but only at times. The finest character acting in the cast was that of Mr. Barkstone as the young lover. It was really superb. Mr. Glenny's villain rushed next to it, and was a fine assumption. Lady Clare runs another week, and will be followed by Mathe.

The Drunkard did a good week's business at the Museum, and was interesting as a reminder of old times. Charles Barron's assumption of the character of the young man who fatally became a drunkard was fine, and developed the actor's resources of strength remarkably. Annie Clarke played with genuine feeling simply, expressed, and Mrs. Vincent's old maid was very cartoony. George R. Parks made a strong villain; Sol Smith Russell's Bill Denton was good, while William Seymour and Blanche Thompson did some excellent character acting. Saturday night Caste was given, for Sol Smith Russell's benefit, with Mr. Russell as Old Eccles, a character which has never been made more disgreeably natural than on this occasion. Mr. Barron, Miss Clarke, Mr. Parks, Mr. Seymour and Miss Thompson did finely in their respective roles, though the latter's Polly was rather too refined, possibly.

H. A. McGlenny's benefit at the Bijou Theatre on Wednesday evening, in spite of the storm, was successful. The bill was long and varied, and the beneficiary made a little speech on being called out. The second week of Skipped by the Light of the Moon, at the Bijou, saw no abatement in large houses and lively enthusiasm.

Puck's Bad Boy crowded the Howard Athenæum during the week, and, while not being a play, was intensely funny, and kept the audiences in a continual roar. The tricks have so much human nature in them, that laughter is consequent upon seeing and hearing Variety at the Windsor.

Items: A very pleasant time was passed one evening last week at the residence of W. D. Howells, in Louisburg Square, when Mr. and Mrs. Georg Henschel and a number of other friends were present, the *fiance de residence*, in the way of entertainment, being readings by Mr. Howells from his new opera of A Sea Change, the music of which, as already stated, is being composed by Mr. Henschel, who, with his wife, played and sang some of the music.—Bartley Campbell was in town on a hop, skip and jump, last week.—Nathaniel Childs is in the city. He has given up management, and will return to the pursuit of literature.—Every theatre in Boston that was open last Friday (Decoration Day) night, displayed the sign, "Standing room only."—A Boston paper says that Caroline Hill, who appears next week in Methe, has never been seen in Boston. Why thus ignore the Ace of Clubs?—Emma A. White, who was buried at Woodlawn last week, was a daughter of William T. Adams (Oliver Optic), and hence a sister-in-law of Sol Smith Russell.—The *Globe* tells a good story, to the effect that Sol Smith Russell, speaking of The Drunkard at the Museum, said the other day that a capital comment upon the moral of the play was that the atmosphere of intoxication pervading the piece was so strong that he had been brought down himself from the virtue of Bill Denton on Monday to the degradation of Old Eccles on Saturday night.—I sat next to Charley Dyar, the *Globe* dramatic critic, at the Museum a few nights ago, when he told me that he remembered seeing Charles R. Thorne, Jr., in the play of The Drunkard years ago, when he was a boy in Lowell. He says he shall never forget the delirium tremens scene, which was made terribly realistic, as one can well imagine who recalls the impetuous manner of Charley Thorne upon that occasion.—A complimentary concert was given to Sophie C. Hall one evening last week. I regret exceedingly that I was not able to be present on the occasion, because Miss Hall is an Ohio girl.—Edith Abell, assisted by Thaddie Adamowski and several of her pupils, gave a delightful concert at Chickering Hall, 25th, which was attended by a large and an enthusiastic audience.—Well-Fed Dora begins a Summer season at the Globe Theatre, 31.—Mrs. Thomas Barry had a painful accident at her daughter's residence early in the week, which prevented her appearance at Mr McGlenny's benefit and compelled William Redmond to delay his sailing for Europe from Saturday till Tuesday morning, since his next season in A Midnight Marriage hung in the balance.—Wanted—A Partner, went to pieces here last week, seemingly with an excuse. With the improvements the several similar pieces have attained, it was reasonably sure of a good run here, and it would seem to have been lack of management on the part of its proprietors that ran it off the track.

ST. LOUIS.

People's Theatre (W. C. Mitchell, manager): Tony Denier and his Humpty Dumpty troupe have given a good pantomime show all the week to excellent business considering the season. House closes to-night (May 31).

Grand Opera House (John W. Norton, manager): Closed.

Standard Theatre (W. H. Smith, manager): Closed.

Pope's Theatre (Charles R. Pope, manager): Closed.

Olympic Theatre (Charles A. Spalding, manager): This theatre has been closed during the past week, but reopens, 30 and 31, in the two evening and matinee performances by the Wagnerian trio, Materna, Scaria and Winkelmann, aided by the Theodore Thomas orchestra and a chorus of 250 voices. The indications are that the series will be a grand success.

Theatre Comique (W. H. Edwards, manager): This establishment will run all the season. It is quite cool and pleasant, opening on both sides into a pleasant Summer garden. Change of bill every week.

Dime Museum (Frank Gregory, manager): Jumbo, the whale, and other wonders, animate and inanimate, furnish the attractions here.

Bixby's Cave (Pat. Short, manager): This popular and lovely Summer resort will open for the season the coming 31 of the Pet's Comic Opera co., in "Princess [illegible]," its first representation here. A good cast and [illegible] chorus are promised.

Items: Manager Charles Pope is about to leave for [illegible] on a few weeks rest.—W. F. Dickson, treasurer [illegible], writes from the road that his Sketch Club is having big success with Editha's Burglar and Combustion.—Preparations are being hurried for the new Dime Museum which will be located at Sixth street and Franklin avenue. It is backed by a wealthy Chicago and an equally wealthy St. Louis firm, and is a substantial concern.

CINCINNATI.

The Bijou Comic Opera co., in Orpheus and Eurydice, gave a really entertaining programme at the Grand during the week. The troupe is evenly balanced, Marie Vanoni, Ida Mulle, Harry Pepper, Augusta Roche and Digby Bell, all coming in for deserved applause nightly. Bell's song, "In other respects," etc., caught on from the outset, and was invariably redemanded. The entire troupe appeared afternoon and evening, May 31, on occasion of Mr. Miles' benefit, and contributed materially to the interest of the occasion. The house has closed for the season, and will probably not reopen until the first week in September. Like the remainder of the down town theatres, the Grand has had but few successful weeks during the season.

Murray and Murphy's "Summer Boarders" comb. made a genuine hit at the People's Museum the past week, and has been re-engaged. The party includes the two stars, Murray and Murphy, Charley Young, a very popular comedian, and Smith and Rowland, song and dance artists. Pinafore underlined for coming week.

Observations: Manager Robertson, of the People's Theatre, St. Louis, was in the city during the week on business connected with his house. He is at peace with the world and mankind generally excepting Richard Mansfield.—Daniel W. Clifton, at one time treasurer of Robinson's Opera House, and latterly employed by the Music Festival Association as ticket seller, was presented 28th with a music box. Possibly excepting Uncle John Davis and Festival Dictator S. E. J. Miles, Clifton is the most popular theatrical man in the city today. By way of reservation the writer hastens to add that at present time there are few or no theatrical men in Porkopolis. Speaking of the party in question recalls the memory of a by-gone Summer when Dan officiated in the ticket-box at the Base Ball Park, and grew in importance to such extent that the economic management were either obliged to elevate the roof of the box-office or "fire" its occupant—and Dan was retired.—Billy Power, stage manager of the John McCullough co., is summering in the city and devoting his leisure hours to base ball games. Conrad, his brother and business manager of the Josephine Reiley comb. (not the Reilly-Paulding comb., please!) of last season, is engaged in the same laudable occupation.—Manager James E. Fennessy, of Heuck's Opera House, is expected to return from the East almost daily.—Al. Thayer, dramatic editor of the *Enquirer*, is absent in New York, recuperating after an extended struggle with theatricals during the season.—Phister, who holds down the theatrical chair in the *Commercial Gazette* office, is too busily employed in designing some awfully awful wood-cuts to avail himself of a vacation just at present.—Stage Manager Foster, of the Vine Street Opera House, was the recipient of a substantial benefit at the Gold Mine, 29th.—Manager Miles' offer for Robinson's Opera House, was not accepted by its proprietor, and consequently the colossal Robert will be restricted to one Cincinnati theatre next season.—The Vine Street Opera House is furnishing its frequenters with an attractive vaudeville entertainment, and is correspondingly well patronized.—The Orpheus and Eurydice (the latter in Cincinnati is pronounced Voorah-dice) troupe attended the Latonia races 30th.—Bob Miles' benefit at the Grand 31st did not largely increase his bank surplus, the net receipts, according to the *Commercial Gazette*, not being in excess of $300 for the two performances.—Edwin Cleary, last season with the Madjetka comb. as stage manager, is resting at his father's residence in our sister city, Covington, Ky. Mr. Cleary sails for Europe on the 28th.—Harris' Dime Museum is attracting a good daily attendance despite the warm weather.—There are letters here care of the *Enquirer* for the following professional people: C. B. Bishop, Frank Frayne, Joseph S. Greenfelder, Claire Scott and Robert McWade.—There is a remote prospect of a season of light comic opera at the Highland House.

BALTIMORE.

The attendance at the Academy of Music during the first week of the Summer season was very large, standing room being always at a premium, and several evenings the sale of tickets was stopped because there was no more of that. In its new garb the house looks very attractive and enticing. Scattered throughout the building are cool fountains, handsome flowers and plants, rustic seats and, in fact, every thing that is calculated to make one feel cool and comfortable during the hot weather, while in the auditorium comic opera is given in excellent style. Last week was divided between Boccaccio and Perichole, and in both the co. was seen to advantage. In her line Jeannie Winston is probably without a rival; no one so thoroughly simulates a man in action, dress and voice. Her Boccaccio and Pequillo were both very artistic, enjoyable performances. Frances Guthrie has a strong, brilliant soprano voice, and bids fair to become a favorite. The favorites of last Summer, Walter Allen and Arthur Bell, are always cordially received, and Flora Bernacter, Vincent Hogan and Percy Cooper seem to have "caught on." Fra Diavolo is underlined for Thursday 5th, when Jeannie Winston will assume the title role; this will be the first time the part was ever done by a lady.

The entertainment given by Harry Montague and his specialty co., at Kernan's Monumental Theatre, proved an enjoyable last week that the co. has been re-engaged and some novelties added. The olio for this week includes: Harry Montague, comedian; Duncan Sisters, vocalists; Clipper Quartette, Matthews and Harris, in sketches, and Carrie Wardo, serio-comique.

Items: A Dime Museum has been established for the Summer season on Belair Lot.—Charles E. Ford, J. T. Ford, Jr., George Bowman and W. W. Furst left for St. Louis on Friday night.—Zelda Seguin-Wallace arrived here Sunday, and together with Mme. Rosewald, Rosa Cooke and some amateurs, will appear in The Doctor of Alcantara, at Catonsville, on Thursday night.—The report that Manager Furst is to pitch for the Baltimore club for the rest of the season is without foundation.

SAN FRANCISCO.

MAY 27.

Nat Goodwin and co. opened at the Baldwin Theatre last night in Confusion, and scored a success—that is, indications point that way. The co. is capable, cultured and impressive; the comedy-farce pleasing and entertaining, and Goodwin, notwithstanding that he is handicapped in his exuberance of humor by personating an old-man character, makes many taking points. Confusion is on for three weeks, and it will have to do a big business for the management to make anything, as it is understood that Manager Hayman gives the comb. seventy per cent. of the receipts. The Jersey Lily follows, 6th.

Williams and Tillotson's comb. opens at the California to-night in Lynwood. The Grand is given up to school and collegiate exhibitions this week. James A. Herne and his Hearts of Oak open there on Sunday night, 1st, for two weeks. Then comes W. E. Sheridan and Bert's co. in The Lyons Mail. Evans and Hoey's Mete rs did a big week's business at the Bush Street Theatre for the past, their first week. They close this week. Sanger's Bunch of Keys comb. follow. Wyatt's Minstrels, built up almost of new people, will open at Emerson's Standard Theatre to-night. The new members are Bobby Newcomb, Harry Ellwood, Lew Spencer, McKee and Collins, J. C. Leary and Tommy Bree. The California Quartette, Mozart, Wyatt, Holland and Weber, who are also general performers, remain members of the organization.

Items: Colonel Mapleson gives, in March next, his second season of Italian opera with Her Majesty's Opera co., at the Grand Opera House. His dates have been secured.—Al. Hayman has taken a flying trip to Los Angeles to superintend the opening of Child's Opera House in that town, of which he is the lessee. The take for the opening, of course, is big. Mlle. Rhea and co. play the first week, and Charley Reed and a picked-up minstrel co., consisting of the Cogill Brothers and others, fill in the second week. The town is not big enough to support regular season. The theatre will only be opened when attractions present themselves. It is an elegantly appointed house, with scenery, drop and frescowork done by Vorgtlin, who was brought out from New York especially to do the work.—The Pop co. sailed for Oregon yesterday. They come back to Frisco before departing East.—Louise Pomeroy has recovered from the accident to her ankle and talked organizing a co. to play East.—J. W. Marshall, the pioneer who discovered gold in California, had a good benefit at the Grand Opera House, 23d, tendered by the Pioneer Association. *Figaro* describes him as "a tall, thin man with a figure inclined to bend forward. He uses a singularly long curved cane in walking; has snow-white hair and chin whiskers, and is still a hearty man, as is evinced by his ruddy complexion."—Nick D. Roberts, the well-known theatrical agent, arrived on Sunday. He comes on in advance in the interest of John Stetson's Monte Cristo combination that will open at the California, 16th. Mrs. Roberts and their two children accompany him.—Frank Sanger, manager of the Bunch of Keys company, is in town paving the way for their opening at the Bush Street Theatre. Edward Barrett has sold the Oakland Tivoli to W. Xaunare, formerly manager, with J. W. Lanergan, of the theatre at St. John's, New Brunswick, burnt last year. It was a popular place for Boston companies to go for short seasons in midsummer. It is more than probable that Manager Barrett will be heard from shortly in an amusement enterprise in this city.

BROOKLYN.

The increasing warmth of the weather; the date, 1st of June, marked off on the almanac; the closing, one after the other, of the theatres, all warn me that Summer is approaching and that in a very short time there will be nothing left in Brooklyn amusements that will warrant the sending of letters of any length. This will be good news to your readers, no doubt, and they will pray for the time when my pen will be dry as my letters and the paper as blank as the criticisms I offer are devoid of worth. These remarks will apply more particularly to those gentlemen who have not been praised as they think they deserve; but when a man thinks he deserves praise he generally overestimates himself, and does not deserve anything but a sharp scoring. Too many persons on the stage are inclined to depend on their reputations, and if they have made a hit in any particular part depend on that for future successes. This is all wrong, my boys, and only tends to make people think the worst; for, if you blaze out at one moment and only twinkle dimly the next, you will be the more harshly scored. It is the old saying of the rocket and the stick over again. But as I am not supposed to be writing editorially, I had better cut this short and get down to business.

Cordelia's Aspirations was given Monday, at the Park, by Harrigan and Hart, before an excellent audience which was kept in one continual roar of laughter during almost the entire evening. It is, of course, unnecessary to give a detailed description of the plot as ked. Harrigan's productions are so well-known in both this city and elsewhere, that to describe them would be like carrying physic to Tilden. The acting was well done and the singing fairly good. Those deserving special mention are Harrigan, Hart, Wild, Fisher, Sparks, Jennie Chrystie and Annie Yeamans. The latter did excellently well, and was intensely realistic, her drunken scene, in particular, being so powerful that the more impressionable portion of the audience was in a continual shudder during its entire presentation. "Sam Johnson's Cake-Walk" and the "Waiter's Chorus" were well rendered and redemanded by the audience. Harrigan and Hart appear, outside of their own theatre, solely at the Park, and are so favorably known that the audiences during their engagement will probably be on an equality with their popularity, unless, indeed, the weather interferes. Next week, Dan's Tribulations will be given, after which the house will be closed for the Summer.

On the evening of the 26 inst., being Monday last, Knowles and Morris began their Summer season of popular opera, at popular prices, under excellent circumstances, the audience, which was large, being made up of the best class of people, and verifying the belief of the managers that Brooklyn's upper ten would support a Summer entertainment if it were worthy of their countenance, and of this there is no doubt. The Lace Handkerchief is mounted and sung in a manner that leaves nothing to be desired, and compares favorably with the more pretentious representations of a like character across the river. And then the house is remarkably cool. No necessity, despite the recent hot spell, has yet been experienced for throwing the house wide open, as it has been found of a sufficiently low temperature to keep some of the doors and windows closed. When the mercury marches up into the nineties, however, Colonel Morris, like the old soldier that he is, will call up his reserves, throw everything wide open and rent the heat, heres, feet and dungeons, my son, instanter! Thursday evening the Pirates of Penzance will be given, and in preparation are Patience and Iolanthe.

Manager McConnell closed Haverly's for the season on Saturday evening last, after a brilliantly successful week of comedy, in which Daly's co. figured. The last performance comprised a Country Girl and a Woman's Won't, the latter being a trifle adapted from the German and the former a revised edition of Wycherly's Country Wife. The audience at the closing performance was large and highly fashionable, and the season closed under the most happy auspices. Under the name of the Brooklyn Theatre, the house will be re-opened on the 20th of August, by Manager McConnell, when extensive alterations and improvements will have been made.

Lester Wallack closed a brilliantly successful week, on Saturday last, at the Park, when he gave a final presentation of She Stoops to Conquer. Miss Moodie, who came here almost unheralded and comparatively unknown, added to the success she achieved in A Scrap of Paper, and made for herself a reputation which will insure crowded houses wherever she returns. In Goldsmith's comedy, as well as in Sardou's, the co. sustained its high reputation, and gave a finished performance which was entirely satisfactory, and made the week a red-letter.

I dropped into the Summer Pavilion on Wednesday afternoon of last week, and was agreeably surprised at the character of the entertainment presented. The tent is large and admirably arranged for the purpose for which it is intended, the seats being well arranged and comfortable, while the troupe is carefully selected and made up of excellent material. The Mascotte was well given, and although they cut out some of the music, the representation was a creditable one and well worthy the nominal sum charged for admission. Blanche Corelli is the prima donna and sings well, besides acting in a dégagé sagélay, don't-give-a-cent sort of style that is admirably adapted to comic opera, while Alice Houser as Fiametta did well, and Bebe Vining, as the Prince, was cute enough to eat. Willet Seaman has a fine tenor voice, and Harry Haskell did extremely well as Lorenzo. The other members of the co. filled out well, and the chorus is strong, the female portion being made up of some very pretty girls. I wish though, some one would suggest that paint and powder appear very different in the afternoon from the effect produced in the evening, and ask them to wash their faces, from the principals down, before going on the stage at matinees. This week Olivette is being given.

The performances at the Grand, during the supplementary season, will begin at half-past eight in the evening instead of eight, the usual hour. The little garden attached to the theatre has been thrown open, and here ladies and their escorts can obtain such light refreshments as they may desire.

The office of Colonel W. E. Sinn, at the Park Theatre, is now ornamented by a handsome black walnut cylinder desk with silver trimmings. This is a present from the attaches, every one of them, from the scrubwoman up, having contributed toward it. Nearly all of the employees are the same that were attached to the theatre nine years ago, when Colonel Sinn first assumed the management. There could be no better proof of the cordiality existing between them than this fact.

Manager McConnell will be one of the attractions that Saratoga will offer this Summer. Trev. W. Grey, lately having taken charge of the Grand Opera House, Columbus, O., is East, looking attractions for next season. He called on Colonel Morris last week, and dug up old reminiscences with him. Mr. Grey is at the Morton House, New York, and I can vouch for the fact that anyone who comes in contact with him, professionally or otherwise, will find him as honorable as courteous, and as enterprising as genial. Under his direction the Grand will be the popular place of amusement at Columbus next season. Hyde and Behman's Theatre closed last evening, for the season with a testimonial benefit to the treasurer and stage manager. Over fifty performers took part and the house was packed. A large number of prominent citizens are interested in an evening of monologues, to be given on Thursday, at Art Association Hall, by Leon Florestan, in costume. He is highly recommended as an elocutionist of much ability, and recites both in French and English, with equal facility.

CHICAGO.

The May Festival affected the attendance at the theatres in a very marked degree. Two of the most prominent houses have suffered disastrously, both doing the smallest business of the season, and one of them the smallest since its opening several years ago. The Festival was a success musically, and it is not thought likely that the subscribers will have to go down into their pockets to make up a deficiency. Some of the concerts were not popular, however, and a good many vacant seats were the consequence. In an auditorium seating 10,000, this is not surprising, and a regular attendance of 7,000 would give a total of 49,000 for the seven concerts. Of course, Christine Nilsson drew the largest audiences, and on the matinee, in which the Swedish cantatrice and Frau Materna sang together, there was not an inch of space in the vast building. The following singers all scored a grand success in their work: Emma Juch, Emily Winant, Emil Scaria, Herr Winkelmann, Theodore Toedt, Franz Remmertz and Mr. Heinrich. Theodore Thomas conducted the chorus and orchestra in his usual inimitable style. Mr Tomlins, of the Apollo Club, deserves great credit for the excellent training he gave the chorus. The children's chorus was a feature of the week, and drew a large audience on Saturday afternoon.

Nordeck, at Haverly's, attracted a great deal of attention, and business has steadily increased all the week. Mr. Mayo as the hero, Waldemar, has a part exactly in his line, and makes an undoubted success. The romantic and heroic character of the part is one peculiarly fitted for an energetic, robust actor like Mayo, and it is certain, in his hands, to become as popular as anything in the range of dramatic art in the country. The co. is one of rare excellence, and aided materially to make it the success it is. The only failure to completely fill the part assigned is in the case of Laura Don, who did not at any time catch the inspiration of a beautiful creation or show in her action that she appreciated its strength. The lady was eminent, and is not to be condemned so much as consoled with. Frederick Paulding was capital as Prince Leo. The part is not a long one, or remarkably strong, but it was made prominent by this gentleman. The Witbold of Edwin Varrey, an old bluff and fearless follower of Nordeck, whose uncle he is, was capital. The actor was thoroughly alive to the possibilities of the part, and carried them out successfully. Burton Hill played Count Morynski in a dignified way that suited the character. Owen Fawcett, as Fabian, and Harold Forberg, as Christoph Oslecki, were good, Fabian being ably assisted in the comedy of the drama by Sally Williams. Next to Waldemar in importance, and equal with him in interest, is Princess Zulieski, admirably played by Henrietta Vaders. This actress scored another and well deserved success, in a very difficult part. Miss Vaders may be credited with having made the most pronounced success in a drama full of strong characters, and in a company of exceptionally good artists. The same bill all the week, and the season at Haverly's will then close. The theatre is to be refitted throughout.

Briefly, the other theatres did a fair business only. None of them had a great deal of profit. At the Grand, Claire and the Forge-Master did a poor business—too poor for me to give particulars. On Sunday, A Trip to Africa, by the Boston Bijou co., begins a season that will last probably four weeks.

At McVicker's, The Merry War co. closes an unprofitable season of three weeks, and Excelsior starts in for a six weeks' run. The minstrels of Thatcher, Primrose and West did fairly well at Hooley's, but not up to old-time engagements. This week, Daly's New York co. in Dollars and Sense, and the advance sales show that the public have sense enough to spend their dollars on a good thing. Next week, Red Letter Nights.

The Academy did fairly with James O'Neill in Monte Cristo. This week, Lewis Morrison and co. begin their Summer season in The Duke's Motto.

The Standard found Leon and Cushman's Minstrels a rather poor card, and this week try what the genuine darky band of minstrels known as Callender's, can do to draw the dimes. Tony Pastor, 4th.

Wood's Museum is no more. William Emmett is in possession, and the old name of Olympic is to be restored. Both theatre and museum are to close 4th, for two months, and then we are to have something great. This week the opera co. and Cal Wagner, the minstrel, give a combined performance.

Coup's Museum and Theatre, with Princess Toto, did a very good business. This place will also close during the hot months. Mascotte follows Toto, and it is proposed to close July 1.

The Criterion management is thinking of a Summer season of comic opera. James C. Scanlan and Wood's Opera co. are spoken of.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Last week, for the first time in several months, manager and treasurer, property man and usher rested from their duties and began to realize that Summer is nearly at hand. However, Haverly's Big Four on the 26th and 27th, and on the 29th and 30th Haverly's Strategists will try to induce our public to believe that the amusement season is not quite over.

Grand Opera House (Clark Peck, manager): A remnant of William Rightmire's co., assisted by a few specialties, including a Punch and Judy exhibition, occupied the house last week. A supplementary attachment served on the box-office receipts in no way increased the bond of affection between the proprietor of the show and the gentleman who justly demanded payment for a week's hard labor.

New Haven Opera House (Horace Wall, manager): I take pleasure in using for the first time the above heading, although Mr. Wall's management does not go into effect until next season; he is at present busying confectionery preparatory to the event and proposes to do his share of business.

American Theatre (Press Eldridge, manager): Billy Williams and William Van Buren received their long spoken of testimonial May 24. A number of professionals and aspiring amateurs presented a fine bill and each of the gentlemen named in ticket by 3 or 4 than before.

Items: I understand that William Rightmire et al., are in no way pleased with my last review of his dramatic venture. I hasten to inform them that I neither wished to know nor cared about their opinion of the matter. The duty of a correspondent is to contain neither local manager nor actor in his criticisms, and when such a conglomeration of trashy actors present two nauseating dime-novel plays each as the above named W. R. has inducted on with, every manager in the land ought to know it on an to guard himself as well as an unsuspecting public from a similar recurrence.—Since my last letter two more attachments have been made upon C. R. Palmer's steam yacht *Beatrice*. The first claim is that of Walter Pond, late treasurer of the Palmer-Daly co., for $300 back salary. The second is in favor of D. R. Andrews, who requires $200 for services rendered.—The Delevan-Adams Test show opened for a week, 26. I have it upon good authority that Mr. Palmer's interest in the concern has been transferred to Mr. Hicks, of the Calhoun Printing Co., Hartford, for reasons unnecessary to comment.—All sorts of conjectures are made as to the size of the museum which Mr. Shaw advertises to open in this city September 1. Mr. Bunnell was in town last week and shortly H. R. Jacobs will be here. All have an eye to our amusement welfare. Unless I am mistaken, there will be a surprise party next fall when the successful man is announced.—The "Schubert" gives a musicale next week.—Prof. W. G. Sumner recently figured in an amateur entertainment here.—E. J. Schwartz is writing a new play for Lizzie May Ulmer which, her husband informs me, is to surpass all previous efforts.—Joe Howard writes to the *Register* weekly letters replete with matters pertaining to the stage.—When I read my next Mrs. Barnum will have made the town.

HARTFORD.

Both the Opera House and American Theatre have been closed for the past two weeks and amusements of all kinds seems to have skipped us. Fred. Warren, of the Oliver Doud Byron co., is at his home here. W. S. Ross, of the American, has bought out Charles Palmer's interest in the Delevan-Adams-Palmer Test show.

MERIDEN.

Arena: Delevan Pavilion of Amusements May 26, six evenings, five matinees. Co. gave entire satisfaction. Standing room only. Frank A. Robins' Circus, 29th. First-class show. New attractions and good business afternoon and evening.

Items: Mr. Palmer has retired from partnership with Mr. Delevan for reasons over which he had no control, and W. S. Ross, manager of the American Theatre, Hartford, Conn., has joined the enterprise.

NEW BRITAIN.

Arena: Robbins' Circus and Menagerie exhibited 31st to immense business. The ring performance gave complete satisfaction, considering the admission fee—twenty-five cents.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Brennan Howard's delightful play, Young Mrs. Winthrop, proved to be a strong attraction last week, large audiences having assembled nightly. It is a simple drama, yet original and full of pleasing situations. The co. is a good one, generally. The characters of Constance Winthrop and Douglas Winthrop, represented by Fannie Reeves and E. J. Buckley, respectively, are deserving of special mention. The stage settings were handsome. Mrs. Langtry opens in A Wife's Peril, 2d, and the rush for seats denotes very large business.

Items: The Academy of Music has been thoroughly refitted, artists having been at work on the building for two months past. It will open 2d, with Charlotte Thompson in Jane Eyre.—The Vienna Ladies' Orchestra, at California Hall, still continues to attract large audiences. The engagement will last until the latter part of August.

DAKOTA.

FARGO.

Opera House (A. S. Cayehart, manager): John Dillon, in Staten Attorney, May 22, 23, to large and well pleased audiences. Spanish Students are billed for 28th and 29th, while the Thespian Dramatic co. produce Streets of New York; and, as the entire house has been sold, there is no question in regard to what business they will do. The Varnie Hose Co. take part in the fire scene. Hi Henry's Minstrels reappear, 27th.

Coliseum Theatre (W. H. Davenport, manager): The Three Thu-Zet's are drawing crowded houses in their canvas cot.

Item: George W. Riddel, well known in dramatic circles, met with a severe accident on 23d. He broke a leg.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Boston Ideals at the National, and Fay Templeton at Ford's drew very good houses considering the lateness of the season. The Ideals are established favorites here, and Miss Templeton made a most pleasing impression. She will no doubt do well if she comes next season.

The Barrett Club give Merchant of Venice and Mr. and Mrs. Peter White at the National, 9th. Geraldine Grey, a young lady of this city, will appear as Adelaide, 13th. The Rosellion of the Daisies, an operetta, tonight (3d) at Ford's, is the only announcement for that house. Levy gave a well attended concert at Lincoln Hall, May 29, and has been at Driver's Garden since, remaining until Thursday. The burlesque of Atlanta is the attraction at Theatre Comique this week.

Miss Ober, Mr. and Mrs. MacDonald and several others sail for the other side in a few days. Their last performance for the season takes place to-night at Easton, Pa. Miss Ober says she has had a most successful season. Mr. and Mrs. Herndon Morsell remain in the city with Mr. M.'s parents this month. The Garfield Memorial Hospital, at the head of Tenth street, overlooking the city, was opened last Friday with religious services in the afternoon, followed by a garden party. The buildings and grounds were beautifully lighted with Chinese lanterns and calcium lights by Mr. L. Morley, of the Washington Calcium Light Co.

ILLINOIS.

AURORA.

Coulter Opera House, (E. W. Coulter, manager): Charles A. Gardner in Karl, the Peddler, to a good house, May 27. Play and co. very fair.

Items: Kitt Hawkins, who has been playing Inez in Alpine Rose, is in the city at her home. Charles Gardner's band took a very prominent part in the Decoration Day exercises here.

BLOOMINGTON.

Opera House: Hembaw and Trebreach in Tactics, 4th and 5th. Leon and Cushman's co., 17th.

Durley Hall: Tony Denier, 6th.

ROCKFORD.

The theatrical season is about closing the only attractions booked are: Dickson's Sketch Club, 6th and 7th; Thomas W. Keene, 10th; Callender's Minstrels, 12th.

Items: The many friends of I. M. Wood, architect, of our Opera House, regret to hear of his financial trouble.—Mudjeska gave an order to Mr McEntee, of the Art Brush co. for a life-sized picture of herself.—The Skating Rink closed a successful season, May 31.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): The World was presented by J. Z. Little and co., May 26, to small business. The scenic effects were very fine. The co. is devoid of the necessary talent to make The World what it should be.

Arena: Sells Brothers' Circus was billed for 5th.

DUBUQUE.

Opera House (Duncan and Waller, managers): There have been no attractions the past week, and there will be none during the coming week. Cal Wagner has cancelled date of 10th. Thomas W. Keene, in Julius Cæsar, comes 12th. Dickson's Sketch Club, 16th to end.

Arena: Adam Forepaugh's enthroned, alone comes July 4. Contractor Noble is in town to-day (7th) completing arrangements.

Item: The second annual May Festival, held at the Congregational Academy, 2d and 3d, was no less a laudable and ambitious undertaking than was its predecessor of '83. The three grand concerts included, Stream's Song of Triumph, with a miscellaneous programme, and a grand miscellaneous matinee and The Creation, 23d. The rendition was very strong and very satisfactory to the large audiences. The solo parts were taken by Mrs. Ida Mae Pryor, of Chicago, and Mrs. J. L. Frank, of Dubuque. The Schubert Quartette, from Chicago, composed of J. L. Johnson, John R. Tyler, George H. Jott and Homer F. Stone. H. Clarence Eddy, the famous organist, presided at that instrument, and May Trimble, of Dubuque, at the piano. The chorus of over 200 voices was good in all parts. Much credit is due to Prof. R. F. Peters, who has labored untiringly for the past three months. At the close of the concerts, 23d, Prof. Peters was presented with a fine ebony and gilt clock. Clifford D. Ham made the presentation speech in behalf of the members of the chorus.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager):

The Henshaw-Textorets' Comedy co. May 21 and 22, and drew good houses. The piece is very funny and serves to keep the audience in continuous laughter throughout. John Henshaw and Mae Textoret were recalled so often that the former was obliged to beg the audience to let the programme proceed. The Boston Operatic Minstrels, 23rd and 24th, to fair business.

Arena: Reid Circus billed for 25th; Barrett's Circus July 4.

ONSALASKA.

Masonic Opera House (G. N. Beechler, manager): Little's World, May 23, to good business, giving as before great satisfaction. Dickson's Sixteh Club, 24th, drew a good audience, giving universal satisfaction. Mattie Vickers, 25th, had a large house, and prospect for stable for good business tonight (31st). Mattie Vickers has established herself a firm favorite here.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Kindly Brothers gave the great spectacular play of Lucknow May 25 to one of the largest houses of the season. For some reason, possibly the size of the stage, two of three scenes were cut, which rather disappointed the large audience. The dancing, costumes and scenery were very charming, and the *tout ensemble* was as near perfect as a one-night stand would afford.

Arena: Selis Brothers' Circus, May 27, gave two of the best ring entertainments given this season to two of the largest audiences. Mr. and Mrs. Gray, with all their sisters, cousins and their aunts, came to town to see the elephant and wild kangaroo.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): May 27, 28, the dramatic cantata of *Queen Esther*, by home talent, under direction of Professor E. W. Seager, of Chicago. The performances were really excellent, the audiences very large and the applause generous. It is to be hoped that we may oftener have the pleasure of seeing these ladies and gentlemen in similar entertainments.

Crawford's Opera House (L. M. Crawford, manager): May 29, Mrs. Langtry and co. in Pygmalion and Galatea to the largest house of Crawford's season. Many of the audience expected simply to see a handsome celebrity, and were agreeably surprised to find that in addition to her being undeniably a very handsome lady she is also a really pleasing and intelligent actress, who has the good taste to actually surround herself with an excellent support and the talents to still make her presence the central figure of the performance.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): Charlotte Thompson came May 26 to good business and highly pleased a large audience.

Arena: Doris' Circus exhibited May 23 to good business.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Charlotte Thompson May 27 and 28 in Jane Eyre and Nell Gwynne. The plays gave very good satisfaction to good houses.

KENTUCKY.

LOUISVILLE.

Masonic Temple (S. H. Friedlander, manager): Last Friday and Saturday Mattie Lee Price, "the electro-magnetic girl," as she is called, gave exhibitions of her startling and miraculous powers; but in consequence of a suspicion that a soap or sell was being worked, her audience were extremely small. Miss Mattie is a simple country girl, about fourteen years of age, awkward and modest, but possessed of a power or influence (call it what you may) that knocks the sciences of natural physics and specific gravity into a cocked hat and drives the learned philosopher wild. Scientists and citizens have given Miss Mattie certificates and testimonials, but your correspondent will not have his veracity questioned by describing her performances. Here is a chance for some intelligent, enterprising New York manager, and your correspondent will insure the venture.

Troli (J. P. Whalen, proprietor): The first week's attendance at this theatre augurs well for its success. A good variety programme, headed by Manchester and Jennings; a cool, pleasant building and cheap admission, attracted vast crowds nightly. This will be the only place of amusement open to the public until the beginning of the Exposition, August 15, and Manager Whalen is congratulated upon his prospects.

Items: Frank McKee, press agent of Haverly's Mastodon Minstrels, will spend the Summer here.—Eva Smith, who will soon leave for New York to study for the stage, had a benefit performance Friday evening at Macauley's Theatre.—Dick Russell is still with us, but when he leaves and has put a long stretch of territory between us I have a good story to tell on him.—Marc Klaw still associates a little profanity with the name of Kizaly.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager). The season at this house is ended. It has been a successful one, although many of the best attractions offered have struck hard luck and left us disgusted, while several lesser ones have fared sumptuously. The management have displayed much judgement in their selections and, as a whole, their endeavors to bring before our theatre-going public the first in the market, have been most commendable. The greatest success was the Equine Paradox, which played to the largest business ever done here, and will re-open the house in August. I have found the managers of all the companies whom I have met courteous and generous, and the popularity of THE MIRROR with them all has been evident, and, in many instances, most flattering. The employes of the house have been most kind, and, I doubt, if in any house a more gentlemanly corps of ushers can be found. The season of '84 and '85 opens early in August, and the attractions are all of the substantial class.

Items: George Whitney, the popular manager of the Bijou, has been tendered a benefit, 3d, and his hosts of friends are going to make it a substantial recognition of his gentlemanly management.—The Haydn Association gave a concert, 25th, for the benefit of the Soldiers' and Sailors' Monument Association, and a good sum was realized.—W. O. Alden, our popular druggist, was presented with a souvenir by the Romany Rye co. for hospitalities shown them during their stay here.

BANGOR.

Opera House (Frank A. Owen, manager): The house has been closed this week owing to the cancelling of Painter's Wife co., whose dates were May 26 and 27, and Fun on the Bristol, 31st. Corinne and the Merrie-makers will play matinee and evening 7th. Barthlomew's Equine Paradox will play a week in July. It looks now as if Barnum intended to come no farther East than Lewiston this season, thus barring out the whole of Eastern Maine.

MASSACHUSETTS.

MILFORD.

Music Hall (George G. Cook, manager): Fun on the Bristol, May 29 and 31, to fair business. Closing attraction.

Items: May 31 was a gala day, every [illegible] men paraded, and an immense crowd were present to celebrate the laying of the corner-stone of Memorial Building. The dignitaries of the Masonic order performed the ceremony, and Reeves' American Band of Providence was among the half-dozen bands that participated.—The Orthodox Theatrical co., under the management of Joseph H. Wood, Esq., presented Mock Trial at the Church Vestry, 28th. Messrs. C. F. Whitney and H. F. Rockwood again appeared in a new role, they eclipsed all former efforts, and drove the audience wild, proving themselves performers of talent and versatility.

LYNN.

Music Hall (James F. Rock, manager): Peck's Bad Boy, booked for 7th, has been cancelled, and the regular season has closed. The opening attraction was T., P. and W.'s Minstrels, August 18. Eighty-one attractions have appeared, giving 101 performances, and Manager Rock informs me it has been a very prosperous season. The following is a classified list of attractions that have visited our city during the season: Drama, 23; minstrel, 12; comedy and variety, 7; concert, 6; comic opera, 5; illustrated lectures, 6; tragedy, 12; panorama, 2; spectacular, 1; elocutionists, 2, and humorists, 1. I take much pleasure in thanking Manager Rock, through THE MIRROR, for the many courtesies shown me during the past season, and also the many members of the profession whom I have met, who all have a kind word for your paper.

NEW BEDFORD.

Opera House (J. C. Cleary, manager): The season closed May 24, with the operetta of Mistress and Maid, by the Boston Lyric Comedy co., before a light house, and the High School Cadets, who expected a benefit, were obliged to meet a deficiency. The operetta was presented in a pleasing manner.

Items: C. B. Dudley, who has been playing eccentric comedy parts in Duff's Girl, Lizzie May Ulmer's new play, has arrived home for his Summer vacation.—David Welsh, formerly bill-poster here, is now heading the peregrinating brigade in King, Burk and Co.'s Circus.—The annual meeting of the Opera House Company will be held 5th. Manager Cleary has been asked if he wished to retain the position. He has made good bookings the past season, and has given general satisfaction to the public.

FALL RIVER.

Academy of Music: The house has been closed the past week, even Memorial Day failing to bring us an attraction. This week we have the People's Theatre co. for the entire week, with the exception of the 31st, when a local co. hold the boards. The People's has played three weeks to Brockton and one week in Providence, to good audiences. Flora Myers and J. W. Parcell head the co., and standard comedies and dramas will be produced at cheap prices, viz: ten, fifteen and twenty five cents.

Arena: Barnum's Circus, 11th.

SPRINGFIELD.

Bigelow's Skating Rink (E. H. Little, manager): Manager Little has decided to open the Rink as a Summer theatre, and this week he has been in New York endeavoring to secure attractions. Should he be successful he will tear and bring out some operas never before produced here, such as Orpheus and Eurydice, A Trip to Africa, The Merry War and Madam Piper.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Callender's Genuine Colored Minstrels attracted large audiences May 26 and 27, and gave evident satisfaction.

Items: White's Grand Theatre and the Detroit Opera House were both closed week of 26th.—Forepaugh's Circus exhibited to crowds June 2.—John L. Ashton, business manager for The Black Flag company, has returned to his home in this city to spend his Summer vacation.

FLINT.

Music Hall (Thayer and Page, managers): The reproduction of Pinafore, by the Cricket, by the Flint Rhea Dramatic Club, drew a crowded house, May 30; Miss Putnam charmed the audience more than ever.

Arena: Adam Forepaugh's Circus will be here 5th. Prospects good for a big jam.

SAGINAW.

Arena: Barrett and Co.'s Circus, May 23, to good business. The concert was a barefaced swindle, but the ring performance was fine.

Item: W. Frederick Aymar, at present press agent with Barrett and Co.'s Circus, will organize a theatrical party in November, with Ciara C. Corbet as the star.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Callender's Minstrels gave an entertainment that contained nothing new, May 30, to an audience that represented about $400. J. K. Emmet, 16th.

Item: George C. Miln will appear at Redmond's 13th, 20th and 21st.

MUSKEGON.

Opera House (F. S. Reynolds, manager): Callender's Minstrels, May 29, to a fair house. Very dry and not much of it. During the afternoon the audience left the house disgusted.

Arena: Barrett's Circus, two performances, May 30. Not much of a crowd in the afternoon owing to other amusements. About a full house at night. The animals were few, but some were very fine. The ring performance was very fair. Among the best was Robert Stuckey in his bareback riding, which was very good; also Willie Sells in his act. Forepaugh's Circus, 13th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Rajah, May 26, 27, 28 and matinee, drew very fair houses. The co. gives an exceedingly neat and even performance. Especially good was the stage setting with the running brook in the third act. H. M. Pitt met with marked favor in his very clever impersonation of the Rajah. Marion Elmore, a bright, sprightly and pleasing actress, as Emilia Jekyll, won the audience. Marie Barroughs as Gladys Wincot made a very favorable impression. Mrs. Dolly Pike was an excellent Mrs. Pringle. Frank Losee was exceeding good as Cragin. J. O. Barrows played the part of Richard Jocelin in good style. George Bruening made Buttons a prominent character. John T. Raymond, in For Congress, 29th, 30th, 31st, four performances, drew large houses. Mr. Raymond kept the audience in an uproar of applause. He gave a very humorous and enjoyable performance. He is at home in the part of Josiah Limber. Sadie Bigelow was very attractive as Anna Woolley, playing the part admirably. The support is good and the parts were well sustained throughout. John Marble made a good part of Michael, the servant. Mr. and Mrs. George S. Knight were to appear 2d, 3d, 4th.

Olympic Theatre (George W. Thompson, manager): Attraction week of May 26, Rentfrow's Jolly Pathfinders in Six Peas in a Pod and Rural Simplicity, drew good houses. The audiences were well pleased with the performance. Marie Jasper is a very clever and versatile little actress. Her singing, dancing and dialect met with great favor. Rentfrow was very good as the darkey servant. The co. closed their season of forty weeks 31st.

Market Hall: May 29, The Messiah was finely rendered by the St. Paul Choral Society, Signor Jannotta, director. A fine chorus of 250 voices.

Items: The Monte Cristo co passed through St. Paul 25th, en route for Chicago. Also the Nellie Boyd Dramatic co., en route for ditto, having closed their season at Anoka on the 24th.—The Thomas W. Keene co. passed through the city 29th, en route for Stillwater, Eau Claire and a week of one-night stands in Wisconsin.—Frank Cotter, late manager of Robson and Crane, is in town perfecting arrangements for the management of John T. Raymond the coming season.—Alfred Bouvier, representing Miles and Barton's Bijou Opera Bouffe co., is in town arranging for the production of Orpheus and Eurydice 9th, 10th, 11th. Edwin P. Hilton assumes control of the Olympic for the Summer season and will open 23d with the Four Emeralds comb.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): John T. Raymond opened the week with For Congress. Business was only fair, but perhaps all the star deserved, for he has certainly surrounded himself with about the poorest co. it was ever my misfortune to listen to. However, Raymond alone is enough to make a poor play and a poor co. endurable if not enchanting. The engagement of the Rajah co. for the 29th, 30th and 31st is one of the pleasantest I have had to chronicle. Everything was up to the Madison Square standard and beyond criticism. H. M. Pitt especially won the favor of the audience, and Miss Barroughs and Marion Elmore were very captivating, although handicapped by weak and inane parts. Houses were rather light, and probably will be at the Grand for the remainder of the season.

Pence Opera House (M. Breslauer, manager): Nothing at this house for some weeks past and no bookings announced.

Items: The success of the State festival of music held here June 10th, 11th and 12th will be a great success. Enough season tickets have been sold to nearly fill the Coliseum, newly erected. Thomas' Orchestra, the Wagner Trio and many minor features make it the greatest musical effort in the history of the State. I forgot Nilsson, who is by no means one of the minor features. She will receive a grand welcome, a banquet, reception, excursion on Lake Minnetonka, etc. All this by the many Swedes here and hereabouts.

DULUTH.

Grand Opera House (Munger and Markell, managers): The Spanish Students meet with very poor success, May 22, 23 and 24. The last night no performance was given. Cause: No audience. Keene opened a two nights' engagement, 26th. Excellent business.

Later: Duluth people have not been so well pleased with any performance since the opening of the house as with the two performances given by Thomas W. Keene and co. May 26, 27. They played Richard III. and Macbeth to two crowded houses. Mr. Hayden, manager, was well pleased with his success in the Zenith City. Hi Henry's Minstrels played to a well-filled house 28th. The audience was more than pleased.

WINONA.

Philharmonic Hall (Grey and Russell, managers): May 26, George C. Miln, supported by Adele Payne, appeared in Fool's Revenge to a fair house; Richelieu, 27th, to a crowded house. Mr. Miln was at his best in the Fool's Revenge. Too vigorous in Richelieu. Support fair. I think he has improved since his last visit here.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): May 26, 27 and 28 and matinee, Kindly Brothers' Lucknow. This entertainment was differed from anything we ever had here, and was considered very fair. First two nights business very good, but the third day Selis Brothers' Circus was in town. No theatrical attraction can stand the opposition of a circus in this part of the West. Amateur talent presented Ye Olde Fisher Concert 28th to good business. Our genial local manager, George C. Smith, sang two selections in a splendid manner. The young ladies looked charming in their ancient costumes, sang very sweetly, and gave an entertainment that was very enjoyable. Mrs. Langtry in Pygmalion and Galatea to very large and fashionable audience 30th. Opinions differ as to the lady's beauty, but there can be no difference of opinion as to her standing as an actress if her performance of Galatea is a fair specimen. Part of the support was good and part could be easily improved upon. The Rajah 5th and 7th.

Arena: Selis Brothers' Circus showed here May 28 to very large business.

Item: Your correspondent is convinced that the Kentuckyns will never again try to run opposition to a circus in a Western town.

SEDALIA.

Arena: John B. Doris' Circus gave good satisfaction to two good audiences May 27, barring the sacred white spotted elephant, which was worked on the "jays" in the afternoon, but posed simply as a plain educated elephant at night, without the sacred rocket.

NEBRASKA.

OMAHA.

Boyd's Opera House (J. F. Boyd, manager): Modjeska made her first appearance in this city May 23 to Standing Room Only. The performance was thoroughly enjoyable and gained her many admirers. The next evening a very large house greeted her in Mary Stuart. The benefit of the local manager and his treasurer drew a very large attendance 28th. On the next night a fashionable crowd leveled opera-glasses at Langtry.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Briggs Boston Operatic Minstrels came May 23 to poor business, and gave a very poor show. In fact there was nothing worth mentioning, except the trained dogs, who did very well. The next entertainment will be Charles A. Gardner in Karl.

Items: Davis' Circus, which was booked here June 27, has cancelled the date. Will show here later in the season.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Alfred Klein presented his new play, Mugg's Landing, May 31. It is a domestic comedy-drama by Ezra Kendall. The comedy element is fair, but the dramatic interest is not sufficient to carry it through. Dupree Minstrels, 27th.

JERSEY CITY.

Academy of Music (H. M. Hyams, acting manager): The last date for season of '84 was filled May 27 and 28, when Strangers of Paris was presented. The co. was a strong one, and played to well-filled and satisfied houses. Scenery excellent. Successful wind up of a successful season. Manager Hyams' benefit of last week, with the Galley Slave as the attraction, was a sort of an informal, good-natured family affair, to which people came to compliment the manager rather than the play. Frank Evans was in the cast; but taken altogether, to say that the show was poor, would be putting it mildly. It was swallowed good naturedly, however, and the affair passed off very pleasantly.

NEWARK.

Healy and Bigelow opened their new Summer Pavilion Theatre at the corner of High street and Springfield avenue Monday night. The auditorium is a canvas tent capable of accommodating 2,500 people. It was filled to repletion. The Steiner Cyclone co. furnished the entertainment. Two performances will be given daily. H. C. Danforth is the manager.

George A. Hilland J. E. McElroy opened the People's Theatre at Library Hall, same night, to about 150 people. They gave Lost in London and the farce of The Secret. The company comprises George A. Hill, Hattie Morris, J. C. Lewis, Frank Fraser, J. F. McElroy, C. C. Clark, J. V. Weston, Emma Fraser, Hattie Bronson. It will be open every night until further notice.

Ida Siddons' Female Minstrels co. opened to good business Monday night at the Newark Opera House, and will remain a week.

NEW YORK.

ALBANY.

Leland Opera House (H. R. Jacobs, manager): The Bennett-Moulton Opera co. began their second week with the production of The Mascotte. The opera was presented, both in the way of singing and acting, with much better effect, with more spirit and dash than was observed in its predecessor, Olivette. Pinafore was sung at the Wednesday and Saturday matinees with good effect, and The Chimes of Normandy was put on for the latter part of the week beginning Thursday. Their attempt of the latter opera was hardly as successful as any of their previous endeavors, and it was quite evident that it was a trifle beyond their capabilities. The Chimes requires extremely delicate treatment to render it enjoyable, and the co. could hardly get up to the standpoint necessary for a finished performance. However, the piece was not done so badly as to affect business, which was remarkably good during the entire week. During the present week comic opera retires for a while, to make room for Peck's Bad Boy by the Atkinson Comedy co.

Music Hall (H. R. Jacobs, manager): The wonderful Baby Show attracted large crowds of curious visitors last week, and it will be continued during the first half of the current week at the conclusion of which the prizes will be awarded. The variety performances here last week were quite enjoyable in their way, although business has perceptibly fallen off since the beginning of the comic opera season at the other house. Cinderella will be revived this week, and business will doubtless receive a new impetus.

Novelty Theatre (George H. Phillips, manager): The Henry Belmer comb, in Jesse James the Outlaw, did a fair business last week, and the same co. has been engaged for this week to do the sensational drama, Struck by Lightning.

Items: The Bennett and Moulton co. plays under Mr. Jacobs' management during the next four weeks, beginning in Cohoes, thence to Montreal and back to this city for a return engagement of one week.—Lawrence Eddinger, of Bartley Campbell's Siberia co., is resting at his home here. He is under engagement for the same play next season.—Carrie Turner-Hiss is in town for a few days.—There is some talk of our singing amateurs doing something in the way of comic opera during the Summer.—There is reason to suppose that Manager Jacobs will retain control of Music Hall during the coming season, although at present nothing definite can be learned.—Harry Wilson, in advance of Peck's Bad Boy, was here last week.

Arena: Barnum, the only, has come and gone, and his coffers are enriched by the multitude that congregated to behold the wonders of "the last and greatest show on earth." The ring performances were good, the menagerie and curiosities were interesting, and everyone went away satisfied.

ROCHESTER.

Business in dramatic circles was rather quiet the past week. Peck's Bad Boy appeared for three nights at the Grand and drew light audiences. The Academy was closed entire week. The current week Tony Pastor's comb is the only attraction at the Grand, for one night, and Baker and Farron will appear at the Academy on the 6th, one performance. Baird's Minstrels will hold forth at the new Genesee Park Theatre the entire week, and will give way for the Grau Opera co., 9th.

Items: For the information of the several managers who are striving to locate the whereabouts of Lizzie St. Quinten, I beg to state that this lady will appear with the Grau co., at the Park, in this city, 9th. Miss St. Quinten has already arrived.—Milt G. Barlow will pass the Summer with his family in this city.

BUFFALO.

Academy of Music (Meech Brothers, managers): Besides Beecher's Lecture, Tuesday night, which drew a large audience, the only other attraction was Tony Pastor's excellent troupe, 30th and 31st. When the curtain went up standing-room was all that was left, and not much of that. Baker and Farron play a four nights' engagement this week, opening Monday with Chris and Lena. McCaull's Merry War co. will close the regular season, 6th and 7th.

Items: Wahle's Opera House is closed up for the Summer.—At Music Hall Prof. Cromwell entertained good-sized audiences last week with his Art Lectures.—The Comet Specialty co., week of 26th, at the Apollo, had very fair audiences.—E. T. Goodrich is the sensational attraction this week.—The sale of season tickets for the Jane Festival at Music Hall closed Saturday. The amount realized is little over $10,000 gives great hopes of a financial success. Single seats will now be on sale for the five concerts. The artists who are to appear include the Wagner Trio, Christine Nilsson, Emma Juch, Emily Winant and Theodore Thomas.

COHOES.

Cohoes Opera House (P. J. Colian, manager; Jacobs' Dime Museum, week ending May 31, to fair business. Bennett and Moulton's Comical Opera co., under management of H. R. Jacobs, of Albany, week beginning 1st.

HORNELLSVILLE.

Opera House (Mrs. Dr. S. E. Shattuck, manageress): The Olive Forbes (so called) co., with Edward Stuart as financial manager (?), stranded here last week and wound up the season with an appropriate flourish. Philharmonic Club (local), in Bohemian Girl, 4th and 5th.

Arena: Forepaugh, Aug. 4.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): On May 22 the Barlow-Wilson Minstrels played to good business, giving entire satisfaction. The closed entertainment, Manager Kasson proposes to make a few improvements in his Hall.

AUBURN.

Academy of Music (R. J. Matson, manager): The Painter's Wife co. played to a very light house, May 28. It is a good co. The "man on the door" refused to recognize my Mumm credentials, saying that he had received orders from a Mr. Lacy to ignore them. I accepted the situation good naturedly; but Manager Matson made the "man on the door" feel very small by coming up at that moment, taking me by the hand, and asking me to occupy his private box. This is the first time that I have been treated other than with the greatest courtesy by the many travelling managers I met.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Barlow-Wilson Minstrels gave their usual fine performance before a crowded house, 28th.

TROY.

Griswold Opera House (S. M. Hickey, manager): Bushnell's Museum of Art and Specialty co. appeared the entire past week to fair attendance. The troupe gave enjoyable performances and met with much favor. This co. was to have performed at this house the present week, but receiving better terms elsewhere took advantage of same. Therefore this house will be closed present week.

Arena: Large and delighted crowds witnessed the performances of Martelli's Two-Ring Circus. The engagement, which was originally for three days only, was extended to entire week. They appear in West Troy present week.

ELMIRA.

Opera House (W. F. Bardwell, manager. Peck's Bad Boy comb. played to fair business May 26. A conglomeration of nonsense in four acts, without merit and played by a co. of sticks. The Romany Rye co. entertained good-sized audiences, 28th and 29th. Scenery exquisite, co. first-class and the play above the average. The Romany Rye managers gave away three hundred silver placques as souvenirs the opening night.

Item: There is a rumor that the Opera House will undergo quite extensive improvements during the Summer. I hope it may develop into a reality.

OWEGO.

Wilson Opera House (S. F. Porterfield, manager): Painter's Wife comb played to a small house, May 27. Draper's U. T. C. co., 28th.

CANANDAIGUA.

McKechnie's Opera House, (Stuart C. McKechnie, manager): Painter's Wife co., May 30, to a top-heavy house. Audience well pleased.

Item: Barnum's Car No. 1 is expected this week; the show will be here July 30.

MALONE.

Lawrence Opera House (W. S. McKean, manager): Denman Thompson, in Joshua Whitcomb, came May 28 to a crowded house. Unlike most one-part plays, his support was excellent; no dead wood in the co. and all gave the best of satisfaction. The large audience was kept in a roar all through. Between the first and second acts F. F. Mackenzie played a cornet solo that drew forth thunders of applause. C. R. Gardiner's consolidated co. in Only a Woman's Heart and Only a Farmer's Daughter, 4th and 5th. We look for full houses for these great successes.

Concert Hall (Camden and Barry, managers): A concert of war songs was given May 30 to a full house. Proceeds for benefit of Musical Association.

Arena: O'Brien's Six Shows are billed for 11th. Advertising Car No. 1 was in town Decoration Day, with an army of bill-posters billing the surrounding country.

PENNSYLVANIA.

POTTSVILLE.

Academy of Music (Nathan Hauser, manager): Peck's Bad Boy, May 30. Poor play; fair audience.

ALTOONA.

The past week has been bare of events in dramatic circles. There is at present a movement on foot for the erection of a new opera house.

LANCASTER.

Fulton Opera House (B. Ryder, proprietor): New York Dime Museum opened May 26 and will continue until 7th. The entertainment is about the usual run of variety shows—perhaps a little better than generally given for the price.

BRADFORD.

Gem Theatre (M. J. Cain, proprietor): New arrivals 2d: Turner and Knowles, Magerald Devene, Lang and Sharp, and Nelson (juggler.)

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The season at this house closed with the engagement of J. K. Emmet, May 27 and 28, which was very successful. Clara Baker and the Livesay children were the most pleasing people in the support.

New Museum (Richards and Roltair, managers): Business has been fair the past week. The attractions billed for this week are: Four Texas Giants, Zingaro, Karoly Ordry, Leopold and Bunnell, Cherie Chapman, Mort Franklin and Roltair. The house will close from June 7 to Sept. 1. During that time the performances will be given under canvas on E. Spring street.

Continental Museum (T. A. Kennedy, manager): Business is still immense. This week Manchester and Jennings, the Binkleys, Four Emeralds, Kitty Mills, Del Bartino, Andrew Burtch, James H. Scott and Pat Rooney's orchestra—all for ten cents. Next week, Uncle Tom's Cabin.

Arena: Buffalo Bill's Wild West attracted large crowds to the fair grounds May 30 and 31. The show is better than that of last season. Uncle John Robinson's Circus will be on hand 21st.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Two performances were given on the 30th (Decoration Day) by the Wilbur Opera co. A light house witnessed the production of Iolanthe in the afternoon, but a large audience was on hand to see Olivette in the evening. The latter was given in splendid style, and for once the co. seemed well enough rested to do themselves full justice. As usual, Messrs. MacCollin, Brand and Conly were highly appreciated, and it is somewhat singular to see a troupe so strong in male voices and so weak in female. Susie Kirwin is, of course, a very pleasing actress, and so is Miss Hall; but neither can be regarded as satisfactory in the vocal line. Mr. Chapman, the recent acquisition, is an excellent comedian, and was recalled three times in connection with Mr. Brand and Miss Kirwin. The co. sang at Chillicothe the following evening, that being the last one-night stand for the season. Their long Cleveland engagement begins to-morrow, 2d.

Items: Mr. Hamilton, of the College of Music, Cincinnati, has been here for several days trying to work up a musical festival in Zanesville during the month of August. He proposes to give three performances, bring soloists and orchestra from Cincinnati and have the chorus organized from local singers and delegations from the towns adjacent. Many of our leading people favor the scheme.—E. T. Harvey, the well-known scenic painter, is at work on new scenery at the Opera House.—A foot-note to the Olivette programme read as follows: "This closes the regular season of 1883 and '84. It has not been successful. We hope for better results next season, commencing about Sept. 1.—Ed. Leeper of this city is home. He is connected in some way, I believe, with the Union Square Theatre. [Let us hope so, as that house is full of polite ushers.]—Mattie Marshall, formerly of this city, is now a resident of Cincinnati, where she will, I trust, find a good dramatic opportunity.—Bessie Robins, another Zanesville girl and a member of the Boston Museum co., will be here shortly.—Nannie Culbertson, daughter of one of our prominent physicians and a very charming young lady, is studying for the stage in New York.—"Pops" made a tubful of lemonade for the Wilbur folks and invited me to sample it. At the risk of my life, I will remark that there was enough water in it to remind one of the circus article.—I asked Mr. Wilbur if business had been satisfactory, and with a Mark Tapley-like philosophy he replied that it was always so: whether his houses were large or small, he never grumbled.—In my next letter I will try and give you an interesting review of the season and tell you why, according to my own views, it has not been a successful one. As Manager Hoge and myself never agree about anything, he will, of course, say it's all nonsense, although we are and have always been the best of friends.—Expect to gaze with pleasure in a few weeks again on the pleasing countenance of the Correspondence Editor.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): J. K. Emmet and a good co. played Fritz in Ireland to a good-sized and well-pleased audience, May 31, closing the regular season. Saengerfest 17th and 18th; two performances on 18th.

DAYTON.

Weidner's Grand Opera House: J. K. Emmet presented Fritz in Ireland, 30th, to a large and well-pleased audience. Emmet was in splendid voice, and all his popular songs were well rendered. The play (?) is fairly well cast and elegantly mounted.

Arena: Buffalo Bill's Wild West comb. occupied the Fair Grounds, May 28 and 29, and drew about 4,000 people to witness one of the best and most realistic performances now before the public. The co. is much larger than that of last season and the programme of greater variety. One of the many features is the attack on the Deadwood coach. John Robinson's Circus is billed for 20th.

Items: T. N. Wilson, author of The Rise and the Gray, has closed his season, and will remain here (his home) during the summer.—J. K. Emmet was the guest of Nate Salsbury, May 29, and took in the Wild West. The Emmet party was en route from Columbus to Hamilton.—Manager Aaron Appleton has returned from New York, having engaged all the people for the Summer opera season.—The people for the stock co. at Memorial Hall Soldiers' Home will arrive during the coming week.—Wood's Chicago Dime Museum will occupy Music Hall, during the week of 2d.—The comic opera season will open 17th with La Mascotte.—James Collins has severed his connection with Weidner's Opera House, and left of for New York. Mr. Collins made many warm friends during his short stay in this city, and all regret to hear of his leaving.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Baker and Farron came May 24 in Chris and Lena, etc.; poor business. The stars played well, but their play deserves no merit. They had a good co. in support. The Messiah was rendered May 26 by the Choral Society, with Ida Hennings, soprano, of Cleveland; Emma Cranes, contralto; David Davis, tenor, and T. J. Sullivan, bass, of Cincinnati, soloists, under the direction of Professor William Miles. Notwithstanding Miss Hennings was taken sick, and could only sing part of her solos, the affair was a complete success, and great praise should be given the society and Professor Miles.

Items: J. E. McLean, stage manager, with W. J. Scanlan this season, is at his home in this city.—"Look here," said a lady from a neighboring town, to the head usher at the Messiah, "that man at the door tore my ticket right in two." War is on between Colonel Long, editor of the *Daily Republican*, and Manager Latham, who claims the Colonel is mad because he (Latham) took the Opera House printing from him, and charges him with touting his complimentary ticket for tobacco and drinks. It looks as if some of the Ohio Mississippi correspondents are envious of your Zanesville exploits, I think, writes the opulent and most money-letters at any of your quills in this State.

UPPER SANDUSKY.

Arena: Burr Robbins Circus and Menagerie came May 27, with a good show, and drew fair audiences. This is the best circus that has visited us for three years. The show was satisfactory in every respect, and had it not been for scarcity of money in this section the canvas would not have held the people. Your correspondent wishes to tender thanks to Joseph P. Marston, railroad contractor for the show, for courtesies.

RHODE ISLAND

PROVIDENCE.

Low's Grand Opera House (William H. Low, proprietor): A small but well-pleased audience assembled on Friday evening to witness The People's Lawyer and Felix O'Callahan by the Rosemont Lyceum Club.

Providence Opera House: Enoch Arden, Ont Lynne and Ticket-of-Leave Man have been given here the past week, and the patronage shows that the public appreciate popular prices.

Theatre Comique (Hopkins and Morrow, managers): Arrivals: Ben Gillett, Jeppe and Penny Delano, Smith and Ryan, Nellie Parker and the Powers Brothers. Stanley and Conway have been engaged for another week. Departures: Webster, Sherman, Brush and Rena, Carl Hertz, Burell Twin Sisters, Hollie Wilson, Henry and Saunders.

Snow Street Garden (W. E. White, manager): Rice's Fun on the Bristol will be the attraction for the coming week. The Boston Museum co. played The Governor the entire week to very good business considering the weather, which was quite cold.

Drew's Dime Museum: The attractions for week of 26 are Lucia Zarate, the Camel Child, Lottie Raymond, the New York Quartette, the Comical Contortionist, Seaman and Girard, Dewitt and Keppin, Georgie Hodgette and Bingham. Departures: The Philadelphia Minstrels, Lord and Lovely, Lilliputian Orchestra, Mamie Lewis. This week closes the season.

Item: The Providence Opera House, and not Low's Grand Opera House, opened last week as the People's Theatre. The two houses were confounded in last week's Mirror.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Cheesen, managers): James A. Herne's Hearts of Oak co. opened a three nights' engagement, May 26, to a fine house, notwithstanding the evening was a very unpropitious one in point of weather. Everybody was well pleased with the performance. The co. is exceptionally good, every one seeming to be exactly fitted for his or her character. The scenery is the most realistic we have seen. "The Baby," by "Herself," was the cutest baby that has ever appeared on these boards. By request, Mr. Herne substituted Rip Van Winkle, May 28, a character in which he won many plaudits in this city fifteen years ago.

Items: Rhodes' litho and photo are now adorning the shop windows. She will appear shortly at the Salt Lake Theatre.—The Home Dramatic co. held the fourth Decoration Day with Life's Revenge, matinee and evening.—The Salt Lake Choral Society presented Daughter of Jairus, 2d.—Walker Opera House (John Maguire, manager): Sanger's Bunch of Keys opened three nights, opening May 27. They drew well.

VERMONT.

BELLOWS FALLS.

Union Opera House (E. D. Murphy, local manager): Margaret Mather appeared to a crowded house in Leah, May 28. It is not too much to say that no actress at present on the stage can equal her in this character. The audience was electrified by her performance. Miss Mather was supported by a powerful co.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The past has been another light week in matters of dramatic interest, the Grand remaining closed after the Haverly engagement May 24 until the 31st, when the Mendelssohn Quintette Club opened. The Club gave four performances 31st and 1st, assisted by Conn Gioss. Cal Wagner's Minstrels were to have appeared 29th, but owing to the disbandment of the co. the engagement was cancelled.

Academy of Music (Harry Deakin, manager): Sid P. France in Marked for Life, played a two nights' engagement to good business, opening May 25. As the title implies, the drama (?) is of the sensational order. It was greeted with bursts of delight by the gallery; support poor. Santos Bill, a celebrated government scout, or at least so called on the bills, appeared in The Trapper's Daughter, 28th, 31st and 1st. Next week H. Henry's Minstrels, followed by Tony Pastor, 9th.

Items: Stanley's Theatre is closed for repairs, improvements and alterations. It is being thoroughly renovated, repainted, chairs taken out to be replaced by tables, hanging baskets of flowers suspended from the ceiling, and will be opened 31st as a Summer Garden by a well selected co., of variety artists.—At Schiller Park Santelle's Circus gave a very poor performance to a very large audience, May 29. Owing to non-arrival of baggage, the first performance was omitted.—Treasurer Hall, of the Academy, has just returned from a pleasure trip through Michigan.—Gregory Brothers' Great Metropolitan Show will give two performances at the Park, 31st.—Colonel Hall's Circus pitches tents corner of Tenth and Sycamore streets for a week, opening 30th. The gallant Colonel has promised to donate the entire receipts of next Sunday's performance to the Grand Army of the Republic.—Evelyn Foster Smith, who gained an excellent reputation last season as leading lady with William Stafford, is now at the home of her father, the Hon. Winfield Smith, in this city. Miss Foster speaks in glowing terms of her first season, and seems to be devoted to her profession. She has made no engagements as yet for next season, but will probably go out again with Mr. Stafford. That gentleman is expected here in a few days, when he will be the guest of Miss Foster.—Douglas A. Flint, the well-known young basso, late of the Hess Opera co., arrived in the city last Tuesday, and is now at the residence of his wife's parents, at No. 320 Grand avenue, suffering from a severe attack of quinsy. Mr. Flint expresses great regret that his name has been credited on authority for the statement that the Hess Opera co. was on the verge of dissolution. He admits that during Holy week the business in Mexico was bad, but speaks in glowing terms of Mr. Hess' determination to stick by the co., and predicts that the doughty manager will yet bring them out of Mexico with flying colors. Both Mr. Flint and his wife will take part in the production of Ch

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Lack of Leading Men.

Managers complain that there is great difficulty just now in engaging competent leading men. Mediocre actors who aspire to that position are as plentiful as the fish in the sea, but players of the first rank are unprecedentedly scarce.

The reason for this is found in the fact that leading actors, as soon as they have acquired a little celebrity or have made emphatic successes in particular parts, experience a growth of ambition and enter the stellar field. It matters not that the experiment has been tried over and over again, with generally disastrous results; it makes no difference that the advancement from an honorable subordinate grade to an empty prominence is attended with actual pecuniary sacrifice—the average leading man prefers the tinsel glory of an unprofitable starring tour to the substantial remuneration accruing from an engagement in the ranks of a combination or supporting company. For vanity is the professional's besetting sin. Few can resist the temptation of seeing their names in big letters on the fences, and their faces in lithographic serenity hung in bar-rooms and shop-windows. Few can temper with prudent foresight the desire to be publicly individualized. "Backers," who in the majority of cases back down at a critical juncture, and new plays that the public will not stomach, are secured, and off they go to win renown in provincial towns, but in reality to suffer viscissitudes of the most disheartening and crushing nature.

This is why managers complain of the dearth of leading men; this is the reason for the importation of English actors. There are not a dozen leading men of the best stamp to-day in the American profession, but there are several dozens of leading men unsuccessfully masquerading as "stars." An honest ambition to attain distinction is praiseworthy when it is based on merit. The desire to star is justifiable when years of experience and success in an humbler position warrants it. But the present epidemic is stripping the profession of good leading actors and substituting for them a brood of bad stars.

Mr. Daly's Mental Obliquity.

In an interview with the reporter of a local paper, Augustin Daly states that his company "is going to England on the invitation of Englishmen as a representative American stock company." Is this true? In view of certain well-known facts, we will not believe that the organization in question is representatively American simply because Mr. Daly so pronounces it.

To begin with, the English element preponderates in Mr. Daly's company. While pretending that his theatre is the home of American art and American artists, this manager has as slavishly drawn his aids from the other side of the Atlantic as Mr. Wallack—which is saying a good deal. A cursory inspection of the roster of the Daly company will demonstrate that a large portion of its members are of English nationality and repute. Of course there is no crime in gathering together actors from England, or even from China, Turkestan or Algeria, so long as they prove acceptable to the public, for art is cosmopolitan—it has no geographical limits; but Mr. Daly asserts that his troupe represents the American profession, and we propose to prove the falsity of that claim before the London press and public have an opportunity to commend or disapprove of it.

Furthermore, the plays performed by Mr. Daly's company are taken from foreign sources, and therefore the pretensions of that gentleman are in another important respect equally shallow. Can The Country Girl, an old English comedy, and The Passing Regiment and 7-20-8, both bold and bald adaptations from the German, by the greatest stretch of the imagination be called American productions? Yet these are the pieces with which Mr. Daly's "representative" party propose to illustrate to our English cousins the development of dramatic art in this country!

We do not object to Mr. Daly calling his organization Irish, French, Alaskan, or Turkish—indeed, considering the *repertoire* which has prevailed for many years in Mr. Daly's theatres, the latter adjective is suggestively appropriate—but we protest against his statement that his stock company is representatively American, and we cannot allow our English brethren to be deceived thereby.

Stage Duplicates.

The doubling of parts in the cast of a play is generally regarded by the profession as indicating a poverty of resources in the stage organization. And justly so we think, inasmuch as the playing of two parts by the same actor or actress strikes a fatal blow at the illusion which is the source of all theatrical success. The great aim of each *dramatis persone* is to separate himself from his associates in the play, to secure a special recognition and identity, and maintain it throughout the piece.

No true dramatic effect can be accomplished or assisted by the duplication of parts; the attempt diminishes and finally deadens the individuality of each part attempted, and the only end attained is bewilderment and confusion, the performance assuming more the aspect of jugglery than that of personation. Character portraiture disappears in the two-headed apparition, and all sincerity of conception and enactment is merged in a mere feat of pantomimic dexterity.

Whoever, therefore, engages in these dual representations, as they are called, loses sight for the time of the unity of art and the honest purpose of acting, and takes a place outside of the domain of the legitimate drama.

Some Advice For Amateurs.

The dramatic exploits of the amateurs are virtually at an end for the season. Before their next campaign begins we advise them to give thought to several changes of policy that are necessary to the permanent success of non-professional endeavor in this line.

With few exceptions our amateur associations choose plays to act that are not only entirely beyond their capabilities, but which are attempted in professional walks only by actors of the first rank. It is a fine thing for novices to parade before their friends in the noble works of Shakespeare, Knowles and the rest of the master-dramatists, but in so doing they merely gratify a foolish ambition and retard progress toward efficiency. Instead of putting on Hamlet, Othello, Lady of Lyons and equally difficult plays, they could increase their usefulness and really contribute to the pleasure of their supporters and admirers. As a rule they are people that move in good society. Familiar with the habits and manners of the *haut ton*, they could represent society comedies and dramas with especial effectiveness, and it is to these pieces that their field of endeavor should be confined. They might also prove useful in developing new authors by giving life to their works. By this means many writers of ability would attract notice and obtain a footing in the regular profession of dramatic authorship.

Each week THE MIRROR chronicles the work of amateurs in a corner devoted to that purpose, because we believe that the societies may prove valuable as a sort of primary school of dramatic art. Some of their members have gone upon the public stage and proved worthy accessions to it. Therefore, it is clearly the duty of a representative theatrical journal to encourage and criticise the people who are striving to attain distinction by effort in this direction. There are amateur painters, sculptors and writers, and the drama is benefited by possessing its amateur department like the kindred arts. When the new theatre on Fourth avenue, which is to be devoted to the use of our societies, is completed, a new impetus will be given to private theatricals in this city; and then, let it be hoped, the suggestions we make for improving the grade of amateur representations will be generally adopted.

Personal.

ROSA.—This is a picture of pretty Patti Rosa, who is making the most of her vacation previous to starring in Mirpah.

SUSSON.—Wesley Susson is gone to Chicago. But he is not a dark horse.

JANAUSCHEK.—Janauschek opens in this city on Sept. 14 with a new play.

DAVENPORT.—Fanny Davenport has gone to Canton, Pa., for the Summer.

DARLING.—C. W. Darling, husband of Bessie Darling, died last week of paralysis.

CLARKE.—George Clarke has gone to his country home in Connecticut to rest.

STUART.—Mastodonic Dora Stuart goes on the road with The Pavements of Paris.

DICKSON.—Charles S. Dickson is re-engaged by Robson and Crane and will play leading parts.

ROSS.—Willis Ross will not engage in management next season, but return to advance work.

MORGAN.—W. A. Morgan has been engaged by Thornton and Handel for their Bijou Opera company.

LEE.—Amy Lee, who has been spending a few days with friends in New Jersey, is in town again.

MODJESKA.—Madame Modjeska will spend the Summer in Poland, and only play in England during the Winter.

TILLOTSON.—W. W. Tillotson has gone to San Francisco for a holiday. He will come back in about six weeks.

SEDGWICK.—It is not generally known that Helen Sedgwick, one of the Mountain Pink stars, is a sister of Irene Perry.

ALLIGER.—J. H. Alliger has been re-engaged (sixth season) as assistant to C. W. Tayleure, manager of the Chanfraus.

STANHOPE.—Adeline Stanhope goes to Chicago this week to rehearse for the second production of Morrison's season there.

JONES.—Emma Jones (Mrs. John E. Ince) has made herself a favorite as an actress of character parts at the West End, New Orleans.

ST. QUINTEN.—The erratic comic opera prima donna is in Rochester. She opens there with the Grau Opera company next Monday night.

ST. MAUR.—J. H. St. Maur has reluctantly bade farewell to Philadelphia and John McCaull. He is to manage Eric Bayley next season.

RISING.—W. S. Rising will go to England after the run of Madam Piper. He has had a good offer to return to the Carl Rosa Opera company.

EDWARDS.—The Actors' Fund is to be congratulated upon securing Harry Edwards as Secretary. A better selection could not have been made.

BRAHAM.—John J. Braham, the musical director, of Boston, was in town Friday and Saturday arranging for a Summer season of comic opera.

CHANFRAU. — Frank Chanfrau will next season present as an interesting reminiscence his famous personation of Mose in A Glance at New York.

BOOTH.—Edwin Booth has relinquished his flat in this city and moved into his new Boston house. He will go in a short time to Newport for the Summer.

MILES.—Manager R. E. J. Miles accompanies the Bijou Opera company to California. His benefit on Saturday night in Cincinnati was a bumper.

WARREN.—Edward Warren will create the leading part in Distrust, a new play that will be produced next Monday at the Buffalo Academy of Music.

BARTON.—General Barton goes to Europe early in August, returning in time for the opening of the Fall season at the Bijou, which will be about Sept. 15.

RHEA.—Mlle. Rhea opened the Los Angeles (Cal.) Opera House on May 26. The premiums on seats reached $2,295. Rhea plays next week in Denver.

EMBASSY. — The Siamese Embassy were shown over the Madison Square establishment on Friday last, the double stage being worked for their especial delectation.

KENDALL.—Edward Kendall writes that he has tendered his resignation from George S. Knight's company. It will take effect on Saturday night at Minneapolis.

CORNALBA.—Adele Cornalba has been engaged as star premiere danseuse by George Wood for the forthcoming spectacular production at the Cosmopolitan.

MERRY.—Harley Merry is busily engaged in retouching the old and painting the new scenery for The Devil's Auction. Mr. Merry was never busier than now.

MODJESKA.—The Count and Countess of Bozenta have secured state-rooms on the *Aller*, which sails June 7. They were secured through the American and Colonial Exchange.

FALK.—Manager Falk, of the Madam Piper company, states that he is well pleased with the business being done by the attraction at Wallack's. He is arranging several changes.

OLCOTT.—Lilian Olcott will probably produce next season a new emotional play by C. W. Tayleure—A Wife's Wrong. It will be presented under the direction of the author's son.

SEDGWICK.—Helen Sedgwick will appear in Scott Marble's Silver Spur early in the coming season. She will be under the management of E. F. Benton, who has engaged her for five years.

JACK.—John Jack's oratorical flights at the Actors' Fund meeting were something appalling. Some listeners became inebriated with the speaker's verbosity, while others are complaining of colds contracted from the draughts of wind which blew from his vicinity.

LEONARD.—G. H. Leonard was offered an engagement by Manager Field of Boston, having become favorably impressed with his acting as Lant Dart in Princess Chuck. Unfortunately Mr. Leonard delayed too long before deciding to accept, and so lost a good opportunity.

HARRIGAN.—When Edward Harrigan's engagement in Brooklyn closes he will go with his family to Schroon Lake for the vacation.

HILL.—While touring Vermont with Margaret Mather, J. M. Hill purchased three fine horses, one of which he presented to Milnes Levick.

WHELAN.—M. W. Whelan has decided not to locate at the Denver Academy of Music, preferring to accept a position as business manager or advance agent with a travelling company.

DE NYSE.—Edwin F. De Nyse, of the *Star*, who has been quite seriously ill, is at his desk again. Mr. De Nyse has finished Sieba for the Kiralfys and is at work on another spectacular piece for them.

WALLACE.—J. J. Wallace, a veteran actor, lies dangerously ill at his home in this city. He is suffering from an intestinal abscess. His physician has hopes of pulling the patient through, but his condition is critical.

SOTHERN.—Edward Sothern says he is waiting anxiously for some one to inform him of the origin of Whose Are They? He says as yet he has been unable to trace it any farther than 42 Irving Place. A. R. Cazauran thinks it is original.

CARSON.—Emma Carson has been engaged by Miles and Barton for next season. The negotiations, pending for some time, were delayed through the numerous offers she had under consideration. Her Dream of going with Kruger is empty.

WHEATCROFT.—Nelson Wheatcroft left for Chicago, Tuesday week, arriving there in time to rehearse for the opening of Lewis Morrison's season at the Academy. His first part is Gonzagues in The Duke's Motto. Mr. Wheatcroft has not arraanged for next season yet.

BALFE.—Louise Balfe, who recently made a success in The Deuce of Hearts, has been engaged for the Summer at Dayton, O. Miss Balfe, who has only been seen here in comedy, was favorably known as a leading actress in England. She has not, by the way, signed yet for next season.

WILLIAMS.—On the first page of THE MIRROR there appears this week a portrait of Gus Williams, in the character of Captain Mishler. The changes recently made in Mr. Maeder's play give the favorite delineator of German-American character the requisite opportunity for displaying his humorous and vocal gifts.

FOSTER.—Evelyn Foster, William Stafford's leading lady, is at her home in Milwaukee for the Summer. Her sterner parent is the Hon. Winfield Smith, a well-known resident of the Cream City. Miss Foster is new to the professional boards, this being her first season. Her success has been flattering, and she may re-engage with Mr. Stafford. The latter will be her guest for a week or so in June.

Letters to the Editor.

A TITLE IN DISPUTE.

NIANTIC, CT., May 25, 1884.

Editor New York Mirror:

MY DEAR SIR:—I see by your paper of the 24th that Lisetta Ellani has purchased from a Miss Lanier the right to produce a drama called Grit. I own a play, written for Fanny Herring, in 1870, under the title of Grit; or, Out on the Plains, and which was originally produced during the Summer season of '70, at a Bowery theatre. I am about to re-write and place it for sale, and shall hold these parties responsible to the fullest extent of the law if they attempt to use the above title. I do not know where to address either of the parties to warn them, so wish you would give this space in your valuable journal, and perhaps it will save litigation and annoyance on both sides. Yours truly,

DAVID R. YOUNG,
Late of Palmer and Ulmer Co.

MR. RICE NOT CULPABLE.

NEW YORK, May 31, 1884.

Editor New York Mirror:

DEAR SIR:—In reply to article "Well-Fed Dora," in your valuable columns of May 31, I wish to say that the assertion that Edward E. Rice gave me four notes in payment of my claim is a mistake. The notes, seven in number, for $346, were given me by Mr. A. Godchaux. In justice to Edward E. Rice I would say I have had no transactions whatever with him.

Mr. A. Godchaux has also made satisfactory arrangements with me. Respectfully yours, G. OVERTI.

AN AMERICAN COMIC OPERA.

CAPITAL HILL, D. C., May 27, 1884.

Editor New York Mirror:

DEAR SIR:—Your Washington correspondent has no doubt informed you and your readers of the production of Sousa, Taber and Morton's comic opera, Desiree, at the National Theatre in this city, a few weeks since, by the John McCaull troupe. It is claimed for Desiree to be the first American comic opera ever produced in this country. The action of the opera takes place in the town of Amiens, France, in the year 1634, during the time of Cardinal Richelieu. The libretto is purely French. I will not take the liberty of denying the right of Messrs. Sousa, Taber and Morton to the authorship of an American opera, for the composer and librettists are of our soil. But it does seem strange to the writer that they need resort to the hand of the frog-eater for the groundwork of their opera and to introduce Cardinal Richelieu as one of the principal objects of the plot. I beg leave to ask your opinion as to whether Desiree can claim the distinction of being an American comic opera?

Faithfully GRANT PATTON.

MR. PECK ENTERS AN OBJECTION.

NEW HAVEN, CT., May 26, 1884.

Editor New York Mirror:

DEAR SIR:—I wish to call your attention to the New Haven report of your correspondent of this week, in reference to the Rightmire Dime Show, which played at my house last week, and also continue this week and next. The article is false and malicious, and is an injury to me as well as to the company playing with me. I enclose a few clippings from our daily papers, to show how strong the report is. The attachment he alludes to was only an unjust demand made by one of the company, which Mr. Rightmire refused to entertain. And this man put an attachment on the receipts, which resulted in the discharge of this one man, and all the rest of the company continued on and filled their engagement. I cannot see why your reporter should write such an untruthful article, unless my stage manager offended him by requesting him to leave the stage, where he made himself obnoxious by forcing himself in the way of the performers and stage-hands during the progress of the entertainment. Certainly his place was in the auditorium, and not on the stage. Previous to this time he had visited the theatre, and was outspoken as to the performance being very good and worthy of patronage. Now, Mr. Editor, please read the article in your last issue, then read the enclosed notice, and do justice to me and the company playing with me.

Yours truly, CLARK PECK.

[The clippings enclosed in Manager Peck's letter are laudatory, but considering the vapid condition of theatrical criticism in New Haven they prove nothing. Our correspondent appears to have erred in prematurely announcing the collapse of the "Rightmire Dime Show;" otherwise, his notice was merely an expression of adverse opinion, which the character of the exhibition apparently justified.—ED. MIRROR.

The Usher.

In Unbecoming Mood.
Shall him who can't The ladies call him, sweet.
—Love's Labour's Lost.

The Actors' Fund meetings always furnish amusement to the unprofessional observer. That held on Tuesday was no exception to the rule. The mode of procedure usual at formal gatherings was totally disregarded, matters being discussed, votes cast and motions put with a sublime ignorance of custom and propriety. The deliberations of a juvenile debating society would be conducted with a greater deference to the rules of parliamentary observance. Business was impeded by one or two old-time windbags who, with absurd pomposity, talked nonsense by the yard, and drove a number of people away from the meeting in disgust. The By-Laws, with all due respect to my friend Judge Dittenhoefer, who drafted them (I suspect he looked upon the whole business as a huge joke at the time), are ridiculously inapplicable, inappropriate and ineffective. But they are in force, and no matter how bungling they may be, it is evident that they should be strictly followed.

* * *

But the people who ran the meeting Tuesday were not shackled in their wild freedom by custom or such trifling considerations as By-Laws. All present voted by acclamation for the various officers elected and upon the motions submitted, notwithstanding the fact that only those who had qualified for membership by payment of the annual dues were entitled to voice or vote. The majority of the professionals present had not so qualified. As a matter of fact, therefore, were the acts of the meeting disputed, the elections could be easily proved illegal. The same looseness characterized every other part of the proceedings. Remarks of an altogether irrelevant character were permitted by the Chairman, and most of the time was consumed in vapid expressions of opinion, weak protests, silly suggestions, boozy buncombe and other indications of imbecility. Fortunately, the actors and managers who really had something of value to say, said it with clearness and conciseness. Had they been absent as likely as not the verbose nonsense-talkers would be at it yet.

* * *

Actors, of course, cannot be expected to know much about the form of procedure usual at public meetings, for they seldom remain long enough in one place to participate in public affairs. But the men who take an active part in the Fund meetings, and the person who occupies the position of president or chairman, should have at least as much knowledge of "Cushing's Manual" as the average High-School boy possesses. There is no reason why the profession should cut such a sorry figure at these assemblages as it has hitherto.

* * *

A correspondent, in a letter elsewhere published, cannot understand why the recently produced Desirée should be called an American opera, because the scene is laid in France. People seem to be singularly stupid in taking geographical location into account in determining the nationality of a production. For the hundredth time let me say that it is the nationality of the author or composer which makes a piece French, American, English or anything else. Were this not so there would be reasons for doubting whether Shakespeare should be called a Danish, Scotch, Roman or Italian playwright, inasmuch as his plots are scattered around in those and several other countries. When an American author produces a work that treats of American scenes and character the Americanism is double-distilled; but, if he deals only with foreign lands and alien peoples, it is still an American product.

* * *

My readers will be glad to know that Eliza Weathersby has fully recovered her health and is little the worse for her recent dangerous illness. On Monday morning, accompanied by her sister Jennie, she started for Ocean Spray, near Boston. Miss Weathersby owns a cottage there, and she will occupy it during the Summer. It is doubtful whether she will resume professional work next Fall.

* * *

In regard to the proposition of David Belasco (made in last week's MIRROR), that he would hand over $10,000—the offer made to him by the Mallorys for his royalties in May Blossom next season—to Howard Taylor, if the latter can prove that he had any hand in the authorship of May Blossom, Taylor informs me that he is only too willing to accept the challenge if Belasco will allow him to do so. But thus far Taylor has been unable to meet his opponent. Mr. Taylor denies the report that the controversy is an advertising dodge of the Madison Square management. So confident is he of his rights in the piece that he is now taking legal advice in the matter.

* * *

To bring a controversy that is becoming tiresome to a speedy conclusion, I would suggest (if Belasco is serious in his offer to give his opponent a fair opportunity to back up his sweeping assertions by evidence) that the disputants meet at the Madison Square, in the presence of the executive staff of that theatre, bring all their witnesses, and present their respective cases to a committee of arbiters composed of two friends of each and another person selected by mutual consent. If Taylor's claims are true and Belasco's pretensions are false, or *vice versa*, this plan would certainly bring matters to a right ending and establish the real authorship of May Blossom beyond peradventure. It is a more satisfactory way to dispose of the affair than resort to law, because a verdict would be rendered upon the merits of the case by judges acquainted with theatricals. I have carefully refrained from expressing an opinion in this contest, but have stood by in the interests of truth and justice to give the participants fair play. Both have had their say in the columns of THE MIRROR, but nothing decisive can be done without such a meeting as that I have proposed. Neither Belasco nor Taylor can object to honest and intelligent arbitration.

Mather's Season.

The season of Margaret Mather closed last Saturday night in Albany. Manager J. M. Hill came to town on Tuesday, and a MIRROR reporter had a chat with him in his pleasant quarters at the Union Square Hotel.

"Forty weeks was the duration of Miss Mather's tour. Travel and work have agreed with both the lady and myself. I weigh 150 pounds and she has had a gain of fourteen. You may ask what has weight to do with the theatrical business? I merely mention the figures to show that a manager and a star can become prosperous and fat as well as people who stay comfortably at home from one year's end to another and who know nothing at all about rapid journeying."

"Has your business the past season, Mr. Hill, been as profitable as the first?"

"Well, sir," replied Mr. Hill reflectively, "it astonishes me when I sit here and think of the wonderful receipts Miss Mather has had. THE MIRROR was among the first to recognize her talents and proclaim them, so I know your readers will be glad to know that its most sanguine predictions have been fulfilled. She acted seventeen weeks in New England and the Boston engagement was enormous. The Boston Theatre is an immense house, but with Booth in opposition and Irving to follow, my star turned people away at every performance and nearly always appeared before a house that had been entirely bought up in advance. I think there is no other Shakespearean star who has made such marvellous progress in two seasons. She has worked hard and I have put forth every energy. The result has been a tour the profits of which equal those of any other attraction in the country."

"Next season you will increase the repertoire?"

"Yes. Two new plays—that is, plays in which Miss Mather has not yet appeared—and possibly three, will be produced. The company will be even stronger than it has been this season."

"It has been stated that Miss Mather will make her debut in New York during the season at the Star Theatre, in a grand spectacular production of Romeo and Juliet. Is the report well-founded?"

"No; it's false. Miss Mather's time is filled up to the end of May. I had thought some of playing a short engagement at the Star, and I wrote to Arthur Wallack, asking if certain dates were open. Not hearing from him, I presumed they were were disposed of, and consequently filled that time elsewhere. I shall certainly not bring out my star in this city for a year or two at least."

"Have you come here for your regular yearly visit?"

"Not this time. I'm off to-night for Buffalo to make arrangements for the redecoration of the theatre I've taken there. I have booked a score of the best attractions already. The season will open with Mather, who will play two weeks. Then all the solid successes of the past season follow in rapid rotation."

"Who will manage the house for you?"

"A live man, who is unknown in theatrical circles."

"What are your plans for spending the Summer?"

"After visiting Buffalo I'll go to Chicago, then return to New York for quite a stay, and after that go down to my New England homestead for a real vacation."

The Devil's Auction Continues.

There will be a lapse of three weeks, and then The Devil's Auction will continue on, opening at Omaha June 21. The company has been on the road nearly nine months and the scenery is the worse for wear. New scenery and other "fixin's" are being got ready for the Pacific Coast trip. Said Manager Gardner:

"We had an excellent closing week at the People's. We have made money on the road with the Auction—not a great pile, but enough to encourage us to keep on. The Auction will open a month's season in San Francisco on June 30. After that we play our way back and fill nine Fair weeks in the Fall. I am just now besieged by railroad men—all anxious to carry us to 'Frisco."

Changes in Captain Mishler.

"On Tuesday night an important change was made in Mr. William's performance," said Manager Robb yesterday to a representative of THE MIRROR. "Fred Mader has cut it considerably, and inserted more comedy for the star. The suggestions of the critics have been adopted in some cases. The business has been very good since the opening night, and I feel sure will continue so throughout the engagement."

"Have you disposed of most of your time for next season?"

"We can get more time than we are able to fill. The people throughout the country want to see the new play."

Our Active Police.

"During the performance of Captain Mishler on Decoration Day," said George W. June yesterday, "a very singular blunder was perpetrated by 'One of the Finest.' During the action of the play Mr. Williams, as you know, has occasion to use a number of chorus singers, who appear as members of the police in the precinct station scene. After their appearance they are at liberty and have nothing else to do, and it was at this stage of the performance, when standing at the entrance, I saw, as I supposed, one of them coming around to see the balance of the performance from the front. Thinking to scare the individual for appearing upon the street in costume, I whispered to the policeman at the entrance to arrest him and take him to the station for personating a policeman. The gallant officer, smelling fun in the air, did so, but only to learn, to his surprise, on arriving at the station, that the party arrested was a full-fledged officer from another precinct who was on his way home from duty after the parade."

A Modest Beginner.

The other day a MIRROR representative had a pleasant chat with Patti Rosa, whose popularity as a singing soubette added not a little to Karl Gardner's success during two seasons. Miss Rosa is at present resting at one of our suburban towns, and at the same time studying the part of Miz, in her new play, Mizpah, in which she stars next season.

"Before the opening of the regular season," said Miss Rosa, "I shall play for a month or so in Rooms for Rent in New England, only appearing at the week stands. I'm having a very fine wardrobe made for Mizpah—some of the designs will be novel, as my costumes will be a special feature. John W. Dunn has been especially engaged as my leading man, and Lester and Williams, two refined variety comedians, will also be in the company. I shall have a lot of new songs and dances. Mr. Irving, my manager, tells me he finds no difficulty in securing dates—his hardest work is making selections from the numerous offers of time. Mizpah will open at Providence on the 25th of August."

New French Operas.

Marius de Lazare is the authorized agent in America for Chonden, *Pere et Fils*, of Paris, who own the copyrights to all of Charles Lecocq's operas. Recently Mr. Lazare received several manuscripts from them, and is engaged at present in translating the libretti. He informed a MIRROR reporter yesterday that he has arranged with Fred. B. Miller for the production of L'Oiseau Bleu, under the title Bluebird, early in September at a Brooklyn theatre. "After that, says he, "it will be taken to Philadelphia and Boston for four weeks, and then brought to New York. It has been a hit in Paris. It requires fine mounting. Nearly one hundred people are necessary in the representation. In the French production an incident similar to one in The Merry War is introduced, there being a male and female army. I intend having both armies represented by women, a departure from the way it's done in Paris."

"Have you other operas on hand?"

"Yes, I am hard at work on several. The Bridge of Sighs I have finished, and The Grand Duke of Matapa and Beautiful Helen are on the stocks now. I have great confidence in Bluebird, as it has been running over one hundred nights in Paris, and is still being played to good business."

Another Bijou Company.

Charles Thornton, late of the William Stafford company, and Josef Handel, the tenor, have formed a company to play the popular comic operas, under the title Bijou Opera company. They do not claim to have anything to do with the Bijou Opera House company; but the name is a colorable imitation. The season begins in Cincinnati at the People's Theatre, on June 9; thence the troupe goes to Louisville, playing four weeks in both cities.

The company are now rehearsing. It includes Josef Handel, Agnes Earle, Henry Warren, Rose Leighton and others. The repertoire consists of The Mascotte, Olivette, Pirates of Penzance, Iolanthe and Patience. After leaving Louisville the party will play during the Summer in several of the larger cities, but for no time less than two weeks.

Mr. Russell's Latest Plans.

Frederick G. Berger, manager of Sol Smith Russell, arrived in the city the past week from Boston, where his season ended last Saturday.

"There are paragraphs going the rounds of the press to the effect that Mr. Russell is to retire from the profession. Is there any truth in this?" asked a MIRROR reporter of Mr. Berger.

"Well, not exactly; Mr. Russell has decided not to act the entire season, but he will play a short season of fourteen weeks, commencing early in August, and again a Spring season of ten or twelve weeks. He will spend the Winter with his family at his home in Boston. He has had much illness and trouble in his domestic circle; his wife is in bad health, and it is in consideration of this that Mr. Russell has decided to make but short tours in the future. Mr. Russell can well afford to take life easily. He has worked hard for a number of years, and has laid up quite a handsome fortune, which is nicely invested at Minneapolis and other good points. I am now cancelling time, having had the entire season booked solid. Yes, sir; we have been very successful with Edgewood Folks. In the past four years we have given this play eleven hundred and eighty times, and have met with but five losing weeks during that time."

"You have been connected with Mr. Russell some seasons?"

"With the exception of two years we have been together seventeen years, and have been partners in business the past ten."

"Have you closed with Mr. McConnell for the Brooklyn Theatre?"

"No. I was negotiating for it, but for several reasons have given up the idea, as well as that of taking the Thalia. No sane business man would ever accede to the terms demanded."

Miss Morris to Star Alone.

Clara Morris' husband now wishes to deny the statement that a company is being formed for next season to play Edwin Booth and the lady in question on alternate weeks. Miss Morris is improving in health, and by the commencement of the regular season she expects to be sufficiently strong to endure a long tour. She will star again, and time is now being filled, her repertoire remaining the same as during the past season. All the members of the company that supported her are desirous of going out again, and she will visit many cities in which she has not played for a long time.

Future of the Comique.

A representative of this journal encountered Edward Harrigan the other evening at the conclusion of his performance in Brooklyn, and held a brief conversation with him respecting the future of the Theatre Comique.

"Yes," began the actor-manager, replying to a question, "I have definitely decided to drop Dan Mulligan and his associates. I have pretty well run the gamut; there is nothing more to be done with him, and as I have abundant materials at hand for local plays of a better character, the volume will end with Dan's Tribulations. If the public would have allowed me my way I should have shown an entirely different phase of Mulligan's nature. I should have placed him in poverty and shown the heroism and nobility of his character under trying circumstances. But the people won't let me do pathetic pieces or play pathetic parts, so I have been compelled to relinquish an idea that I am sure would have elevated the tone of the Theatre Comique and been acceptable to my patrons when they had become used to it.

"The next piece will be local, of course. It is finished and ready to be put in rehearsal for the opening in the Fall. It will be a satire. That is a branch of play-writing that has been almost entirely neglected in this country. I shall satirize our municipal form of government, lay bear its vices, and ridicule its follies. We have, as a people, any number of foibles, and these can be indulged in such a piece as I have written. I mean to slash and cut at the corruptions in city politics. This can be done without offense by the skill of the dramatist in clothing the bold truths illustrated in quaintly humorous dress. The local features of the Mulligan comedies will be followed out, but you will see that the play I speak of is of a higher and better order than anything I have yet presented to the public.

"Managers and actors must eventually recognize the fact that the basis of permanent dramatic success is true art. There must be more care in stage management. Details must be closely looked after and incongruities and violations of nature avoided. The curse of our stage is the combination system, and it will have to go, for it is killing off our actors and strangling undeveloped talent. It breeds carelessness, inefficiency and indifference among the actors, and it gives the public sloven representations. There must be a change to the stock [illegible], and shortly, too, or we will have nobody left who knows how to act or what acting is."

For the present Mr. Harrigan has given up the idea of copyrighting his plays in England, and will not send his brother thence. Most of the present company are re-engaged for next season, including Mrs. Yeamans and John Wild. At no distant date the dramatist will visit Europe to obtain material for the manufacture of dramas, and congratulates himself that he is only approaching his prime. His lease of the Theatre Comique is for four years more. Mordecai Lyons and the Blackbird have been the only failures at the new Comique. There were none at the old.

The Hanlons.

The Brothers closed their season in Montreal last week. It was the most successful they have yet had in America. The Hanlons are now in Boston working on the mechanical effects, etc., of their new play to be produced next season. John G. Magie, their manager, is in the city, where he will remain for the Summer.

Speaking of the coming season, Mr. Magie says that Canada and the border are choked up with bookings. "In one unimportant town in Ohio," said he, "I found every night but two taken for two months in the Fall. And this town can only stand one attraction a week at the most. All the bookings seem to tend Canadaward. These towns are getting the best attractions, too. But they cannot support open house every night in the week."

Mr. Magie did not care to say much about the Hanlons' new play for the present. It is in process of incubation, will probably be produced at the Hub, the brothers and the author are hard at work on it—this was all he could say.

Miner's Next Season.

Now that E. E. Kidder is gone to Europe, Harry Miner attends very closely to his own affairs and is actively making arrangements for the season of 1884-85.

"I do not think the coming Presidential election will excite as much attention as in former years," said he, at the People's Theatre, yesterday, "and, although cautious by nature, I am preparing to embark still further in theatrical enterprises. I have just parted with my interest in the Comedy Four combination to Messrs. Murphy and Mack, and they will go on the road with a new three-act play themselves. My only connection with the variety business now is in the capacity of owner and manager of the Bowery and Eighth Avenue specialty houses."

"You spoke some time since of making improvements at the People's?"

"Yes, and in two or three weeks they'll begin. I intend building a dome over the entrance, and the entire house will be overhauled."

"Have you filled all your time for the coming season?"

"Nearly all. The trouble is to make selections. I am flooded with applications for dates, and have the pick of the best. Many of the attractions I shall play have never visited the Bowery before. Among others I may mention are: John McCullough, Daly's 7-20-3, May Blossom, Lotta in her repertoire, Police of New York, My Partner, Wallack's Lady Clare, Frank Mayo, Separation, Gus Williams in Captain Mishler, In the Ranks, Romany Rye, Silver King, Storm-Beaten, Roland Reed, E. F. Thorne, Hearts of Oak, Hazel Kirke, Stranglers of Paris, Orpheus and Eurydice, Wilbur Opera company, Siberia, White Slave, Bunch of Keys, East Lynne, Salsbury's Troubadours, Only a Farmer's Daughter, Thatcher, Primrose and West, and many others. These embrace every sort of play and musical entertainment. I shall also produce The Crimes of Paris, which I bought some months ago. T. Henry French is now negotiating for several new pieces for me on the other side."

A Foolish Report Denied.

"Is the report true that you will manage John McCullough next season?" a MIRROR man asked Joseph Brooks yesterday.

"Please contradict the story," replied he, "as it is altogether false. We are simply doing some booking for next season for Manager Conner, just the same as any other dramatic agents would. Mr. McCullough is away on a fishing excursion, and is daily growing stronger. He says he never felt better, and will do good work next season."

"Have you made any new engagements for 1884-5?"

"Nothing besides what THE MIRROR has already published. We are very busy with the agency, which is meeting with brilliant success."

Mr. Gunter's Plays.

"We open the first week in September," Charles Barton informed a MIRROR man yesterday, "and play in all the large cities from Boston direct to San Francisco. After the Opera, Strictly Business and D. A. M. will constitute the repertoire, and Mr. Gunter is now writing a new play, so that the company will produce four of his works. Richard Sullivan and Mary Gray have been added to the company. A ballet will also travel with us.

"H. A. Thomas is preparing the printing and lithographs, besides extra work in books, cards and souvenirs. The latter are intended principally for the West, where I intend to boom things extensively. We play in Boston at the Bijou, on Sept. 8, for two weeks; at the Baldwin, in San Francisco, we open on Nov. 24, for three weeks, and on Dec. 29, at the Los Angeles new Opera House, which is under the management of Al Hayman and Charles Frohman.

The Gay Capital.

PARIS, May 19, 1884.

There has been nothing specially startling since my last, and the weather is so warm that the open-air concerts and the pavements in front of the cafés are far more popular places of resort than the theatres.

The most noticeable new piece has been Vendredi Treize, by Aubert, Guillemand and Talieu, which was brought out this evening at the Théâtre Beaumarchais. This is a play which would have delighted "the boys" in the Old Bowery, for it is one of the mellowest of melodramas, replete with good scenery, fun, sentiment and blood and thunder all combined in such an exquisite manner that your crying winds up in a laugh, and your laughter is deluged with tears. The action is laid in the time of Louis Philippe, which gives an opportunity for attractive costumes and striking scenery. There are three scenes which are particularly good: one of the old Paris streets, one of an underground restaurant, and the prison. There are some street singers and some music in the second act, which brought down the house. "Vendredi Treize" is the nickname of Jacques Verdeil, an armorer, who is pursued by stern, unrelenting fate in the shape of Friday and the thirteenth. When a young man he meets, on a 13th Friday, with a chap who had betrayed his intended wife, on a 13th Friday, and in a quarrel which ensues a gun is accidentally discharged and the seducer is dangerously wounded. Jacques is arrested on a 13th Friday and tried and condemned to imprisonment on Friday the 13th. When his term has expired he again meets the villain, who is up to his old tricks, and is endeavoring to lead astray the daughter of an old man. Jacques advises him to be good, when the father of the lady appears and shoots him dead, dead, dead. Jacques is arrested for the crime, tried and transported on Friday the 13th. He endeavors to escape, and does so, but it was Friday the 13th, and a cold day for poor Jacques, who ups and dies, and so ends the story. The play made a pronounced and unmistakable success, and will probably run well. You have already been informed that Meilhac had written a one-act comedy for the Français, which he originally dubbed Autre Temps; but it has been successfully produced under the title of Duchesse Martin, which is another striking illustration of the fact that there is nothing in a name. Meilhac has written so many smutty plays that the idea prevailed that it was impossible for him to write anything suitable for Sabbath schools; but it was entirely a mistaken impression, for Duchesse Martin is as pure and good as a chapter of the Scriptures. There are six persons in the cast, and it is useless to say that they do their work well. The story is of a Count Jacques de Meuse who is tired of his Parisian life and retires to the country for the purpose of obtaining a rest. There he meets with the lovely daughter of an old doctor and they fall desperately in love; but the old man does not smile upon his suit, and will not consent to the marriage, as he says that the Count will soon tire of the daughter and return to the follies and frivolities of the city. The Count protests in vain against this decision, as the Doctor will not believe that his affection is serious, and requests him to prove that he is in earnest, all of which Jacques is unable to do. Meanwhile he hears of the arrival in the village of the Duchesse d'Apremont, a rich and pretty widow from Paris, who has made this trip solely for the purpose of capturing the Count. They meet at the house of the Doctor and, as they are old friends become very confidential. The Duchesse says to him: "You used to tell me that you loved me. Now my husband is dead, and I will marry you." The Count is about to say yes, when he sees a bouquet belonging to the daughter in the hand of the Duchesse, which recalls his love, and he says, "No; I love another." The Doctor has overheard this conversation, and the Count's refusal to accept beauty, wealth, and an unincumbered widow for his daughter's sake, so he consents and blesses his children. The Duchesse takes another fellow, and the two funny servants also agree to enter the holy bonds of matrimony, so everything is lovely. When you add to all this the brightness of the French dialogue, which is written in Meilhac's best style, you can imagine what a charming piece it is.

Judic is, unquestionably, a wonderful woman, and the hold she has upon the fickle Parisian public is a grip of iron. Her reappearance was made in Lili, as announced, and, although it was the two hundredth and fortieth representation of that operatic comedy, she carried the house by storm, and received such an ovation as is seldom accorded to any one in this city. The audience rose with one accord when she first appeared, and welcomed her with such cheers and cries as are not often heard from a French people. It was certainly a splendid tribute, and one which must have gladdened her widowed heart. Lili is probably familiar to your readers, as it is the best play in Judic's *repertoire*. She gets older in each act, whilst Baron, the comedian, who made such a reputation as Floridor in Nitouche, has a funny part in which he just reverses that and becomes younger as the play advances.

The performance of Sapphо, on Saturday night was enlivened by several little incidents which were not down on the bills. In the second act, when the ballet was grouped in the midst of the scene, the gentleman dancer who was supporting Mlle. Subra, in an aerial pose with her toe directed skyward, slipped and the pair went over backwards; but neither was hurt. The next act saw something rather more serious. Mme. Krauss had just finished singing the air in which she is supported by a chorus of women, and was about commencing another, when she was seen to totter and sink upon a seat which was fortunately near. She had fainted. The curtain was lowered and she was carried into the *coulisses*, where Dr. Bouchut immediately visited her and soon revived her. The audience was large and brilliant and the enthusiasm and excitement became intense as the moments rolled by; but the rising of the curtain after a lapse of twenty minutes revealed [illegible], who, when the applause had subsided, took up her part where she had left off and sang until the end of the opera. Her interpretation of the rôle of Sapho was pronounced most remarkable even by those to whose taste it was not wholly adapted.

The Théâtre Italien here appears to be in a blissful state of uncertainty as to what the members of its company will do next. The omission of the third act of Rigoletto on last Tuesday night put the patrons of the theatre in a bad humor and was the real cause of M. Stagno, the new tenor, being hissed. On Thursday morning Mlle Zini Dalti sent word that she was ill and could not sing in Il Barbiere, which news was not at all consoling to M. Maurel. He at once despatched a messenger for Nevada, but she too was indisposed. Then Mlle. Boy-Gilbert, who was not to make her debut until the presentation of Il Ballo in Maschera, was visited, and after much persuasion consented to come to the rescue of the management. Meanwhile Zini Dalti heard of this, and telegraphed that she was better and would appear; so M. Maurel had two Rosinas, which was almost as bad as none at all. He refrained, however, from informing Boy-Gilbert of this, and they had a very entertaining and exciting performance behind the scenes when the two prime donne arrived in the evening. Zini Dalti did the singing, Boy-Gilbert was not pleased, and M. Maurel made sure of his prima donna for one evening at least.

An event of much interest to the musical world is the discovery of two unpublished cantatas of Beethoven, all trace of which had been lost for nearly a hundred years. One was written on the occasion of the death of the German Emperor Joseph II., who died in 1790, and the other on the accession to the throne of his successor, Leopold II. The existence of these cantatas was very well known, but in spite of the most diligent search no one had been able to find the least trace of them. The discoverer is Armin Friedmann, who came upon them by accident in the collection of a Leipsic antiquarian, and instantly purchased them.

Hortense Schneider, the famous opera bouffe actress, was married some years since to M. Bionne, and then left the stage. They had a decisive quarrel and separated. He brought suit for divorce against her in Florence, where he lived, and she was astounded to be informed in Paris that he had won it, even before she had been notified that it had been begun, and that the court had ordered her to pay him a monthly sum of three hundred francs. She, in her turn, invoked the courts here, when he attempted to enforce his decree, and they have decided that he cannot collect his alimony(?).

Bérénice is to be revived at the Odéon tonight. It is more than sixty years since this tragedy has been played on the left bank of the Seine, and more than forty since it was played in Paris, as the last representation was that given by Rachel in January, 1844. Sarah is a worker and no mistake. On Saturday she rehearsed Macbeth from twelve until three, Fedora from three until half-past five, and then played Frou-Frou in the evening. It is reported that she is making overtures for her return to the Français. The libel case of Van Zandt against Haynie has been postponed at the request of the opposing counsel. Two panels painted by Teniers, which were recently discovered at Antwerp underneath some hangings in a house that was built in the Sixteenth century, are now on exhibition in the Avenue de l'Opera. Marie Colombier is back in Paris, and will make her next appearance on the 26th inst.; this time it will be before the Seine Assizes to answer for her libel of "Sarah Barnum." Cleopatra will be the great musical novelty at the Opera Comique next season. Pattes de Mouche, by Sardou, will probably be brought out at the Français. Achetez! Vendez! will open next season at the Odéon.

MENTOR.

PARIS, May 21, 1884.

There will be a matinée next Saturday at the Trocadero in aid of the erection of the statue to Beranger, which will be the most extraordinary ever given in this city. Only the poetry of Beranger is to be sung and recited, and that by the first artists in the world. The programme is well worth preserving; it is as follows: Mme. Sarah Bernhardt will repeat "La Fille du Diable;" M. Delaunay, "La Chapelet du Bonhomme;" M. Coquelin *aine* will sing "Mon Habit;" Mlle. Ugalde will sing "Roger Bontemps;" Mlle. Bartet and Reichenberg, "La Tourterelle et le Papillon;" M. Coquelin *cadet*, "Le Petit Homme Gris" and "La Bonne Maman;" M. Lassalle, "Le Vieux Sergent" and "Le Grenier;" Mme. Judic, "La Gaudriole" and "Les Deux Soeurs de Charite;" M. Talazac, "Le Pigeon Voyageur" and "Adieu;" M. Cot, "Le Tailleur et la Fee;" Mlle. Reichenberg, "Si Jetais Petit Oiseau;" Mlle. Bartet, "Le Voyage Imaginaire;" M. Berthelier, "Le Carilloneur." The band of the Garde Republicaine will furnish the music.

Nevada scored another triumph at the Italiens last night in Lucia, and her many admirers are correspondingly happy. She was in excellent voice and wore more diamonds than Alvin Joslin or Pony Moore. The audience was large and fashionable, and contained many faces familiar to the frequenters of the Champs Elysées. Miss Alathea Kimpson, who is one of the most finished American vocalists in this city and one who is destined to take a place in the front rank in your city at no distant day, was present with a number of the most famous artists in Paris. Nevada was recalled several times and received an immense quantity of flowers. To finish all came a splendid wreath of laurel, with a silver clasp set with precious stones. This was her last appearance in Paris for this season, as the offer of M. Maurel was not at all satisfactory to her. She has several offers from Spain and will probably accept one of them. There is no question but what the little lady can sing magnificently, but she is not a bit handsome, nor is her manner at all pleasing. However, she is the fashion of today.

Mlle. Guerra, the well-known rider at the Hippodrome, had a narrow escape the other day. As she was waiting for the horse that she was to ride her groom came to her in the ring and informed her that some miscreant had cut the girths of every one of her saddles in such a manner that a slight strain would have caused them to part. The motive was undoubtedly jealousy or revenge, and three grooms who were suspected were at once discharged.

There exists an original score of Les Huguenots, in which the grand scene of the blessing of the daggers is sung by Catherine de Medici, instead of Saint-Bris. The director of the Opéra announces his intention of reviving this version, and of giving the role of Catherine to Mlle. Renée Richard.

A commemorative tablet will shortly be placed at No. 40 Rue de Richelieu, where Molière died. At the same time the inscription at No. 34, in the same street, where it was placed through error in 1837, will be removed. Alexander Dumas has taken up his residence on the magnificent property he inherited from Adolphe Leuven at Marley. He will have Augier and Sardou as neighbors. There will be a matinee at the Opéra-Comique to-morrow, at which Le Pré aux Clercs and Lalla Rookh will be sung. It is proposed to revive Les Caprices de Marianne at the Français. Les Champsirol will probably be played at the Menus-Plaisirs this week. Forty thousand copies of Ohnet's new novel, "Lise Fleuron," were ordered in advance by one publisher, and the book is miserable trash. A number of artists contributed a painting each, to be sold for the benefit of the children of the dead painter, Ulysse Butin. The sale realized 85,658 francs. A work by Bonnat brought 10 000, one by Bérand 8 000, and one by Bouguereau 5 100 francs. The artists here are very bitter against our duty on works of art.

The Gymnase, the Vaudeville and the Gaieté will close their doors between the 10th and the 15th of June, and the Opéra Comique and the Palais Royal about the end of June. The Ambigu will close on June 1, but will reopen three days later with the operetta of Les Trois Divus. The first representation of a new piece, entitled Tout au Plaisir, will be given at the Dejazet on Friday evening, which, by the way, is an odd day for a *première*. M. Stagno, the tenor, whose arrival at the Italiens was heralded with such a flourish of trumpets, has cancelled his engagement on account of the cold reception given him by the Parisians. Bérénice will be presented to-night for the last time this season at the Odéon, at which time the prices of seats will be reduced; and reduction to Summer prices here means coming down to one-half the ordinary rates. There is great talk here about a discovery which has just been made. Ohnet's novel of "The Le Maitre des Forges" is a clean steal from a novel published thirty-eight years since by Mme. Emilie Carlen, a well-known Swedish authoress. Much indignation has been expressed, and Ohnet comes out in a letter to the papers in which he says that he didn't do it.

The following are the echoes from the Boulevard:

MANAGER.—"I don't intend to produce anything but literary pieces at my theatre."

FRIEND.—"What kind of plays are they?"

MANAGER.—"Why, don't you know? Those that have only black coats in them."

Another:

Two comedians who are in the same dressing-room have a quarrel over the ownership of a rouge-pot, and use such loud and bad words that the stage manager comes in and says: "For the honor of the theatre this must be fought out—you must call one another out." They both answer at once, "What! why people do not fight duels with *cabotin*"—(strolling players).

MENTOR.

Bernhardt as Lady Macbeth.

Sarah Bernhardt is always doing something that stirs gay Paris to its depths. Her last exploit was an appearance in a French translation of Macbeth. The London *Times* of the 31st ult. gives an account of the event which will prove interesting to our readers: Mme. Bernhardt has this evening made a dramatic experiment which is not only of interest generally, but which is of especial interest to the English public. She has just performed at the Porte St. Martin, before a full house and amid feverish attention, in a translation by M. Jean Richepin, as literal as the difference between the two languages will permit, of Shakespeare's Macbeth. He has closely adhered to the text, and endeavored, with a thorough knowledge of the two languages, to render the English as faithfully as possible into the purest French. The French public listened for the first time to a kind of real Shakespeare, and not to a Shakespeare adapted to French susceptibilities. M. Richepin has retained the distribution and development of the original drama, in spite of their being contrary to the habits and rules familiar to Frenchmen. There was a positive conflict between the translator and the public, for whom the language and scenic disposition were quite novel. The respect of the French public for the genius of Shakespeare, however, screened the translator, and not a protest was heard, though certain spectators may have been tempted to utter one. It was felt that the translation was so powerfully faithful and conscientious that from the earliest scenes victory was certain, and the whole house, so to speak, bowed to the overpowering genius of the great poet.

The admirable acting of Sarah Bernhardt conquered whatever hesitation remained. In none of her creations has she, in my opinion, attained such dramatic excellence, such grasp of the author's feeling. It would be fruitless to make comparisons between Sarah Bernhardt's Lady Macbeth and those of other actresses who have rendered this part in England. But it must be remembered that it was one of the most powerful and least pleasing of Shakespeare's works which she was presenting to a public, at once charmed and schocked. There is not a French author who would have dared to put on the stage what Shakespeare has done; not one who would have ventured to represent such terrible violence, or who would have made that woman utter those fearful words, "*Je leur barbouillerai le visage de son sang!*" ("If he do bleed, I'll gild the faces of the grooms withal.") Such words, in the midst of an audience accustomed to ingenious euphemisms for representing wickedness in human nature, fell like a thunder-clap; and but for the almost superstitious veneration inspired by the name of Shakespeare the house would have given way to a strong expression of disapproval; such was the horror of the situation and the emotion produced by the terrible reality of Sarah Bernhardt's acting. These feelings rose to a height during Lady Macbeth's terrible soliloquy, and on the appearance of the great actress, who rendered her remorse with frightful intensity, a shudder passed over the breathless house. The impression was such that the spectators forgot to show their approval, and it was only some seconds after her exit that they burst forth into a sort of paroxysm of applause. In short, the piece was an immense success; not only for the actress, but also as a revelation for most of the spectators, who had hitherto only known Macbeth in the sweetened translations offered to the French public. I have no doubt that the English public, on the appearance of the piece in London, will ratify the enthusiasm lavished to-night on this new creation by Mme. Bernhardt. It will certainly be a great dramatic curiosity to see Lady Macbeth rendered in England in French by a French actress in the peculiar mode in which she has conceived the part, and by which she will certainly excite the warmest admiration. Here the success has been striking; and, in spite of the prejudices of some of the spectators, to-night's performance may be reckoned among the most interesting which the Parisian public has enjoyed for a long time.

"In for a Racket."

A detachment of THE MIRROR'S business staff is making a fortnight's pleasure trip through Maine and Canada. The chief mover and leading spirit of the party is a gentleman whose Adonis-like appearance and affable manners have combined to endear him to the hearts of susceptible lady advertisers. Indeed, since his absence more than one fair visitor to THE MIRROR counting-room has visibly expressed disappointment at finding vacant the revolving stool which this particular functionary usually occupies. By way of introduction to the following missive from the gentleman in question it is but just to say that the editorial and repertorial staff, in meeting assembled, desire it to be distinctly understood that the communication is the mental achievement of a member of the business department.

ON BOARD STEAMER LEWISTON, }
May 31, 1884. }

We met them last night on board the *Pilgrim*—a company out for a Summer snap, going down East, presumably to enlighten the natives. There was the all-important manager with the well-defined rotundity of figure which is begotten of good belly timber. His round, smooth face, set off by a roast-beef complexion, and attired (his person, not his complexion) in a suit which might do duty at a dog-fight, he stalks among his people like King Tarquin in his pride—minus the accompanying axes. Then there was the leading lady—she of the haughty mien—together with the balance of the company, for the nonce all on the same level.

The average mammal is not a good traveller—the fatigue and discomfort show too easily on his countenance. But if you wish to see human misery at its height just watch the passengers as they stumble forth from their cabins after spending a night on one of the Boston boats, those inventions of an "effete modern civilization," where you pay so much and get so little in the way of sleep and comfort. I watched that company next morning as it straggled into the dining saloon to try and pull itself together over a cup of coffee; and a more bedraggled woe-begone crowd I have never seen. The look of ruddy health had flown from the manager's cheek—the lends were decidedly heavy, and the funny man forgot his business and swore at the coffee—and he was right, for it was vile. What the well regulated stomach needs in the morning is a good stiff cocktail—not a cup of light-waisted coffee. I saw no more of the merry sons of Thespis, for I was shortly afterward jumbled into a train, and so I say "Good luck and God bless them," for they certainly looked in need of somebody's blessing.

We also had a band of Baptist ministers on board, but whether they did not seek their downy couches or whether they had found some hidden springs at which to revamp themselves I know not, but certain it is that next morning they looked fresh enough to be plucked and worn in one's button hole. Life is a mystery at best and it is not to be wondered at if our sky pilots get the inside track on some earthy roads.

We have been steaming along all day with the broad Atlantic on one side and the rock-bound coast of Maine on the other. The air is bracing, the sea as smooth as glass; in fact we are among such exceedingly beautiful surroundings that "only man is vile." The *Lewiston* is not a very large vessel, nor was her birth of very recent date. By the way the captain speaks of having sailed in her for years, I should judge that she was built in pre-historic ages. Her upper decks are painted that peculiarly unhealthy shade of green so much affected by seafaring men. There is not that strict attention to luxury which one would like to see; but as the kitchen is fair as to quality and the cabins ditto as to size, we shall probably live to get to St. Andrews, unless we get to the bottom of the Atlantic. And even then I shall be in good company, as the International Tract Society has flooded the boat with tracts. There is one marked peculiarity about this boat, and that is the large number of officers which seems to be necessary to run her, together with the preponderance of gilt button over mind, the buttons increasing in the inverse ratio of the rank of the wearer. Our captain is remarkable chiefly for his strict attention to duty and his display of clean linen. His clean-cut mutton-chop whiskers, with his gray hair, lend him quite a distinguished appearance. He impresses one with the thought that he would make a very good appearance in a dress suit, that most trying ordeal for male vanity. The passengers, as a whole, are very uninteresting and commonplace. One young girl, who I am sure is a school teacher, is improving her mind with "Young's Night Thoughts." While the belle of the boat (I call her the belle because she is the only passenger with pretensions to good looks) is posing over "Somebody's Lover." The balance of the passengers straggle around in spots in an aimless sort of fashion.

The breeze is freshening up considerably and this blessed tub is beginning to roll in a way which threatens to wreck my stomach. Furthermore, our Captain, with that fool hardiness born of a long and adventurous life in the water, is heading directly out to sea. I consider it my duty therefore to go up and read him the "Wreck of the Hesprus," as a gentle hint. To be well shaken before taken.

Yours for health,

MAC.

—Eric Bayley leaves on Saturday for England to engage some people for his comedy company. It is supposed that he will return in about six weeks. The season is announced to begin in September. R. E. Stevens will not have the management of it—J. H. St. Maur is to preside over Bayley's affairs. The Colonel and several new English comedies will constitute the repertoire.

Professional Doings.

—Charline Weidman is to be engaged by Lizzie Evans.

—Enid Leslie will be a member of the Wallack company on the road.

—Wallack's regular season will open in November—later than is usual.

—Genee Holzmayer is playing Carrie Godfrey's part in Well-Fed Dora.

—Dion Boucicault will play for five weeks at a city theatre in February next.

—Manager William Smith, of the Standard Theatre, St. Louis, is in the city.

—Bijou Fernandez will shortly replace Little Carrie Eberts in May Blossom.

—It is probable that Fred. Stinson will join the Madison Square staff next season.

—C. R. Gardiner has gotten out some very fine printing for Zozo, the Magic Queen.

—Blanche Corelli is singing leading roles with Grau's Opera company in Brooklyn.

—T. R. Edwards, representing T. Henry French during his absence, is seriously ill.

—Belle Dickson and May Roseberg have signed for next season with Joseph Murphy.

Alonzo Hatch will play the part in Fanny Ante which Wallace McCreery has been cast for.

—Mlle. Miska, a Russian lady, is playing Zoph in Bluebeard, in place of Jessie Grayford.

—Joseph S. Greenstelder has signed as tenor and comedian with the Zelda Seguin Opera company.

—Frank Carlos Griffith is representing Eugene Tompkins during the latter's absence in Europe.

—George Beecher, late with Rehan's 7 20-8 company, has signed with Robson and Crane for 1884-85.

—Carl Rankin, the minstrel, this season with the T. P. W.'s, has been engaged by Miles and Barton.

—Frank D. Hall has been engaged as business representative of C. R. Gardiner's Zozo, the Magic Queen.

—Norma Wills, sister of Frank M. and John Wills, has adopted the stage, making a fair success in Well-Fed Dora.

—C. H. Kimball plays a small part, the Captain, in Madam Piper, but causes great laughter by his absurd dialect.

—Lizzie Payne, a burlesque actress, hitherto on the variety stage, has been engaged by Miles and Barton for next season.

—George Farren takes a company to the Thousand Islands for the Summer. Charles Barton is interested in the management.

—It is improbable that Charles Dungan will go to Boston with Bluebeard. He has a good offer for the summer season elsewhere.

—Wanted—A Partner was to have opened in Boston on Monday, but the company broke ranks and disbanded on Saturday night.

—Barton Hill, Emma Loraine, C. W. Parker, Lizzie Fletcher and W. J. Shea have been engaged by Tillotson and Williams for Linwood.

—Frau Seebold and Herr Klein, late of Amberg's Thalia company, have been engaged by Manager Duff for his opera company next season.

—William White, formerly with D'Oyly Carte's and the Standard companies, has been appointed stage manager of the Madam Piper company.

—Among the additions to Mrs. Chanfrau's repertoire for next season is an adaptation of Called Back, expressly written for her by C. W. Tayleure.

—Thomas Frazer, advance agent for several seasons with Annie Pixley, died on Wednesday last at his home in Canada. He had been ailing for a long time.

—Grace Grover replaced Adelaide Praeger as Gillian, in Madam Piper, on Tuesday night. Leonard Grover, Jr., on the same evening played King Cole, *vice* John Howson.

—Augusta Somerville, the Juno of Orpheus and Eurydice, left the company on Saturday, as she did not desire to go to San Francisco. Laura Joyce-Bell is now playing the part.

—W. C. Cameron is managing Lisetta Ellani for a short season. She is playing in Boston this week. She next goes to Harlem, Brooklyn, and Providence—all week stands.

—Murtha Porteous has made a big hit at the Spanish Fort, New Orleans, as the Queen in The Lace Handkerchief. She expects to appear in New York next season, having several offers.

—The present has been a rather indifferent season for the more or less Original Spanish Students. A whole entertainment made up of thrumming on guitars and mandolins becomes monotonous.

—The play Distrust, to be brought out in Buffalo next week, will be acted by Edward Warren, Henry Aveling, Harry Colton, Fred Ross, Ellie Wilton, Nellie Lingard, Abbie Pierce and Mrs. F. M. Bates.

—John Nash opens at the Grand Opera House, Brooklyn, on Thursday night, as the Lieutenant in Pirates of Penzance, his original part at the Fifth Avenue. Fred Clifton, the original policeman, will also join the cast then.

—Bella Moore closed her season last week in Indiana. It lasted thirty-nine weeks, and was moderately successful. Miss Moore is a brand-new star, but in a single season has made a fine reputation. She will be a Mountain Pink star next season.

—An opera company opened at the tent theatre, called the Park Square Garden, in Boston, on Monday. It includes Rose Stella, Alice Vincent, May Campbell, W. H. Fitzgerald, Edward Connell, Walter Hampshire and John Ince. Austin and Stone are the proprietors.

—Charles B. Poore, stage manager of the Phosa McAllister company, writes THE MIRROR: "Business has been good throughout the Northwestern circuit. But too many attractions are coming this way, including three voracious circuses. Look out for some heavy crashes. We occasionally get a peep at THE MIRROR, and devour each item therein contained as a dainty morsel of dramatic intelligence."

—W. A. Gregg, manager for Bella Moore, has secured the right for A Mountain Pink, and proposes to put out as strong a company as can be secured. He has a contract for the opening of Whallen's New Grand Theatre in Louisville, Ky., week of Sept. 1. Nelson Compton stage manager of the company during the past season, has been engaged to play Captain Bonnory in A Mountain Pink with Miss Moore.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Aggieus Daly's Company: Chicago, 2, four weeks; thence to London.

Bandit of Kays (Frank Sanger, manager): San Francisco, June 2, four weeks.

Boston Museum Co: Worcester, Mass., 2, week; Providence, 9, week.

Bunny and Fay: N. Y. City, 26, two weeks—close.

Burns and Fanson (L. E. Wood, manager): Buffalo, 1 to 5; Rochester, 6, 7.

C. A. Gardner: Chicago, 2, week.

Gannon's Ragged's Daughter Co.: Asbury Park, N. J., 5; Red Bank, 6; Keyport, 7.

Charlotte Thompson: Denver, 2, week.

C. L. Davis: N. Y. City, 2, week—close.

Davis's Auction (Frank Gardner, manager): Omaha, Neb., 2, 3; Laramie, Wy. Ter., 4, 5; Salt Lake, 7, 8, 9; San Francisco, 30, four weeks.

Dickson Special Cast: Rockford, Ill., 6, 7; Janesville, Wis., 8, 9; Dubuque, Ia., 10, week.

Daniel Rankin: Missoula, Mont., 5, 6, 7; Spokane Falls, 9, 10, 11.

Dickson Theatricals: Gardner, Mass., 5; Greenfield, 6, Keene, N. H., 7.

Dunne's Uncle Tom Co.: Owego, N. Y., 6; Jamestown, 7; Cleveland, 9, week.

L. A. Sergeant Cowboy Co: N. Y. City, 2, week.

Frank Mayo (Sheridan Corbyn, manager): Chicago, June 2, week.

Fun on the Bowery: Providence, June 2, week; Worcester, 9, week; Boston, 16, week; Springfield, 23, week; Rochester, 30, week; Buffalo, July 7, week.

George C. Miln: Green Bay, Wis., 6; Oshkosh, 7; Fond du Lac, 9; Racine, 10; Sheboygan, 11; Milwaukee, June 12, 13, 14; Grand Rapids, Mich., 19, 20, 21.

Geo Williams (J. H. Robb, manager): N. Y. City, May 26—indefinite engagement.

George K. Fortescue (Well-Fed-Dora): Boston, 2, two weeks.

Harrigan and Hart: Brooklyn, June 2, two weeks—close.

Hearts of Oak (James A. Herne, manager): San Francisco, 2, two weeks.

Heir' Dead Heart: N. Y. City, 2, week.

Havana Comedy Co: Omaha, 5, 6, 7.

Haverly's Strategists: Miles City, Mont., 5; Bismarck, 6, 7; New Haven, 29, 30.

Hermann-Goudlay Co.: Boston, May 25, five weeks.

In the Ranks Co.: San Francisco, June 9, six weeks.

John T. Raymond (Ariel N. Barney, business mgr.): Milwaukee, 5, 6, 7.

James O'Neill (Monte Cristo): San Francisco, 26, four weeks.

J. K. Emmet: Adrian, Mich., 5; Coldwater, 6; Kalamazoo, 7; Muskegon, 9; Grand Rapids, 10; Lansing, 11; Toledo, O., 12; Detroit, 13, 14.

John A. Stevens: Halifax, N. S., 2, week; Moncton, N. B., 9; St. John, 10 to 13; Eastport, Me., 14.

Knights Excelsior: Chicago, June 2, six weeks.

Knights (Mr. and Mrs. George S.): Minneapolis, 5, 6, 7; Winnipeg, 9, week.

Louise Pomeroy: Los Angeles, Cal., 2, week.

Lewis Morrison: Chicago, June 2, four weeks.

Lion-Coutlan Co.: Burlington, Ia., 14.

Lizzie Harold: Boston, June 2, week; N. Y. City, 9, two weeks.

Lotta Ellani: Harlem, 9, week; Brooklyn, 16, week; Providence, 23, week.

Maude Atkinson Co.: Mason City, Ia., June 2, week; Mankato, Minn., 9, week.

Mrs. Langtry (Charles Meedam, manager): Denver, 2, week; Cheyenne, 9; Salt Lake, 10, 11, 12; San Francisco, 16, two weeks.

Mattie Vickers: Davenport, Ia., 5; Cedar Rapids, 6, 7; Waterloo, 9, Cedar Falls, 10; Dubuque, 11; Lacrosse, Wis., 12; Winona, Minn., 13; Red Wing, 14; St. Paul, 16, 17, 18; Minneapolis, 19, 20, 21.

N. C. Goodwin: San Francisco, May 26, three weeks.

Only a Farmer's Daughter and Only a Woman's Heart Cos. (Consolidated): Plattsburg, N. Y., 4, 5; Port Henry, 6, 7.

Paula McAllister: Missoula, Mont., 26, 27, 28; Helena, 29, 30, 31; Butte City, 23, week.

Planter's Wife Co.: Newburyport, Mass., 7; Providence, 9, week.

Puck's Bad Boy Co. No. 2: Boston, 26, three weeks; Philadelphia, June 16, week; N. Y. City, 23, week; Providence, 30, week.

Puck's Bad Boy Co. No. 3: Albany, 2, week; N. Y. City, 16, week.

Rajah Co.: St. Joe, Mo., 5; Kansas City, 6, 7; Colorado Springs, 9; Pueblo, 10, 11; Leadville, 12, 13, 14; Denver, 16, week; Salt Lake, 23, week; San Francisco, 30, two weeks; July 14, 15, travel; Astoria, 16; Portland, Ore., 17, 18, 19; Corvallis, 21; Salem, 22; Olympia, W. Terr., 23; New Tacoma, 24; Seattle, 25, 26; Victoria, B. C., 28, 29, 30.

Rose Leslie: Yankton, Neb., 5, 6; Scotland, 7; Mitchell, 9, 10; Parker, 11; Canton, 12; Sioux Falls, 13, 14; Lennox, Ia., 16, 17.

Rice's Surprise Party: Portland, Ore., June 2, week.

Stanislaus of Paris: N. Y. City, June 2, two weeks.

Tennessee-Hayman Co.: Bloomington, Ill., 4, 5; Decatur, 6, 7; Belleville, 8.

T. W. Keene (W. R. Hayden, manager): Appleton, Wis., 5; Green Bay, 6; Janesville, 7; Rockford, Ill., 10; Dubuque, Ia., 12.

Tavernier Comedy Co.: North Sydney, Cape Breton, 5 to 12; Antigonish, N. S., 14; New Glasgow, 16; Londonderry, 17; Sackville, N. B., 18; Richibucto, 19; Newcastle, 20, 21; Chatham, 23, 24; Sussex, 26; Fredericton, 27, 28; Houlton, Me., 30, week.

Wallack's Lady Clare Co.: Boston, May 26, four weeks.

W. E. Sheridan: San Francisco, April 21—indefinite season.

Whitcomb-Harkins Co.: Halifax, N. S., June 16, week.

Young Mrs. Winthrop Co.: Pueblo, Col., 5; Colorado Springs, 7; Greeley, 9; Ft. Collins, 10; Cheyenne, 11; Omaha, 13, 14.

OPERA AND CONCERT COMPANIES.

Bijou Opera Co. (Orpheus and Eurydice): Milwaukee, June 2, week; St. Paul, 9, 10, 11; Minneapolis, 12, 13, 14; Winnipeg, 16 to 19.

Bijou Opera Co. (Blackbeard): Boston, 16, three weeks.

Barnabee-Mollenhoff Comic Opera: Cohoes, N. Y., June 2, week; Montreal, 9, two weeks; Albany (return), 23, week.

Cummings Mendelssohnians: Bangor, Me., June 7.

Dunstan's Tennesseans: Towanda, N. Y., 5; Athens, 6.

Emma Stebbins's Cyclones: Newark, N. J., June 2, week.

Fay Templeton: Pittsburg, June 2, week; Dayton, O., 16, week.

Fiske's Opera Co.: St. Louis, June 2—Summer season.

Gray's English Opera Co.: Brooklyn, 26—indefinite season.

Hyers' Colored Comic Opera Co.: Great Bend, 4, 5; Dodge City, 9, 10.

Ideal Opera Co.: Zacatecas, Mexico, 26, two weeks; San Luis Potosi, June 9, one month; Aguas Calientes, July 7, one week; Guadalajara, 14, one month.

McCaull's Fatra Co.: N. Y. City (Casino), 24—indefinite season.

McCaull's Merry War Co.: Buffalo, 9, 7; Rochester, 9 to 12; Syracuse, 13, 14.

McGibeny Family: Detroit June 2, week.

Rose Stella Opera Co.: Boston, June 2, four weeks.

Rentzsch-Foy Opera Co.: Chicago, 2, four weeks; St. Paul, Minn., 30, 31, July 1, 2; Minneapolis, 3, 4, 5; Chicago, 6, one week; Milwaukee, 13, one week.

Queen's Lace Handkerchief Co.: Brooklyn, 26, six weeks.

Wilson Opera Co.: Cleveland, 2, nine weeks; Buffalo, August 4, two weeks.

MINSTREL COMPANIES.

Barlow-Wilson: Boston, 2, two weeks.

Bates's Mammoth (Eastern): Rochester, 2, week; Buffalo, 9, week.

Bowers: St. Paul, 9, 10, 11; Minneapolis, 12, 13, 14.

Cal. Wagner's: St. Paul, 5, 6, 7.

Callendar's Colored: Chicago, 2, week; Rockford, Ill., 11.

Dockrill and Bandmann's: Trenton, N. J., 12.

Al. Henry's: Milwaukee, 6, 7, 8.

Haverly's Big Four: New Haven, Ct., 16, 17.

Lafayette's: Boston, 2, week.

Thatcher, Primrose and West's: Chicago, May 26, two weeks.

VARIETY COMPANIES.

Castle's Celebrities: New York City, 26, two weeks.

Dayene's Allied Attractions: Ogden, Utah, 12; Reno, Nev., 14; Carson City, 15; Virginia City, 16, 17.

Dan Sully: Philadelphia, June 9, week.

Evans and Hoey's Mutoscope: Stockton, 4, 5; Sacramento, 6, 7, 8; San Francisco, 9, two weeks.

Ice Sensation Bloodgood: Newark, N. J., 2, week; N. Y. City, 9, six weeks.

Ole Olsen Burlesque: Buffalo, 2, week.

Specialty Co.: N. Y. City, 2, week.

Tony Pastor's Co.: Bradford, Pa., 4; Cleveland, 6, 7; Chicago, 9, week; Milwaukee, 16; St. Paul, 17, 18; Minneapolis, 19, 20, 21.

MISCELLANEOUS.

Band Tour: Wheeling, W. Va., 5.

Bushnell's Museum of Art: Troy, N. Y., May 26, two weeks.

Hesrath's Hungarians: Halifax, N. S., 12, 13, 14.

Tony Denier's Humpty Dumpty: Peoria, Ill., 3; Bloomington, 6; Joliet, 7.

Zamloch's Gift Show: Cheney, W. T., 6 to 9; Spokane, 10 to 13; Dayton, 30, July 1; Walla Walla, 3 to 10; Pendleton, Ore., 14, 15, 16.

CIRCUSES.

Adam Forepaugh's: Flint, Mich., 5; Bay City, 6; Saginaw, 7; Lansing, 9; Ionia, 10; Grand Rapids, 11; Big Rapids, 12; Muskegon, 13; St. Joseph, 14; Chicago, 16, ten days; Hornellsville, N. Y., August 4.

Barnum-Forepaugh's: Vermont, 6, 7; Norwalk, 8; Wellington, 9; Cleveland, 10; Newburg, 11; Painesville, 12; Ashtabula, 13; Buffalo, N. Y., 14.

Barnett's Gymnasts: Davenport, Ia., 6; Washington, 7; Council Bluffs, July 4.

Buffalo Bill's Wild West Show: Lancaster, Pa., 9, 10; Reading, 11, 12; Waverly, N. J., 13, 14; N. Y. City, 16.

Bunnell's: Kingston, New Haven, 5; Hartford, 6; Holyoke, Mass., 7; Springfield, 8; Worcester, 9; Providence, R. I., 10; Fitchburg, 11; Saratoga, N. Y., 13; Troy, 14; Amsterdam, 16; Utica, 17; Rome, 18; Watertown, 19; Oswego, 20; Syracuse, 21; Cortland, 23; Binghamton, 24; Ithaca, 25; Ithaca, 26; Lyons, 27; Auburn, 28; Canandaigua, 30; Rochester, 31; Lockport, August 1; Buffalo, 2; Batavia, 4; Honeoye Falls, 5; Olean, 6; Bradford, Pa., 7; Jamestown, N. Y., 8; Erie, Pa., 9; Pittsburg, 11, 12; Newcastle, 13; Meadville, 14; Warren, 15, 16; Cleveland, 18; Sandusky, 19; Toledo, 20; Detroit, 21.

Coup's: Golden, Col., 5; Boulder, 6; Laramie, 7; Evanston, 9; Salt Lake, 10, 11; Nephi, 12; Provo, 13; Ogden, 14; Hilliard, Mont., 16; Butte, 17; Deer Lodge, 18; Helena, 19, 20; Bozeman, 21; Thompson Hall, 23; Sprague, 24; Colfax, 25; Walla Walla, 26; Dayton, 27; Pendleton, 28; Portland, Ore., 30, July 1.

Carson's Wild West Show: Peru, Ind., 5, 6; Logansport, 7, 9.

Doris: Watertown, Mankato, Wis., 5; Concordia, 6; Frankfort, 7; Hiawatha, 9; Council Bluffs, Ia., 10.

Sullivan-Adams Show: New Haven, 2; Hartford, 9, week.

F. A. Robbins': Franklin, Mass., 9; Gloucester, 9; Ipswich, 11; Newburyport, Ct., 12; Rockland, Me., 16; Bath, 17; Farmington, 18; Richmond, 19; Gardiner, 20; Augusta, 21; Waterville, 23; Skowhegan, 24; Belfast, 25; Pittsfield, 26; Dexter, 27; Bangor, 28.

John Robinson's: Washington, Pa., June 29; Wellsburg, O., 24; Uricheville, 25; Coshocton, 26; Newark, 27; London, 28; Dayton, 30; Columbus, 31; Covington, 32; Greenville, 23; Cambridge City, Ind., 24.

Mantell's: West Troy, June 2, week.

O'Brien's: Watertown N. Y., 6; Gouverneur, 7; Ogdensburg, 9; Potsdam, 10; Malone, 11.

Prof. Geo. Bartholomew's Equine Paradox: Boston, June 2, two weeks; Waltham, 16, week; Lawrence, 23, week; Manchester, N. H., 30, week; Portsmouth, July 7, week.

Ringling Bros.': Vinton, Ia., 6.

Sells Brothers': Cedar Rapids, Ia., 5; Vinton, 6; Waterloo, 7; Minneapolis, 9, 10; St. Cloud, 11; Sauk Centre, 12; Alexander, 13; Fergus Falls, 14; Crookston, 16; Grand Forks, Dak., 17; Fargo, 18.

Wallace's Show: Owensboro, Ky., 7; Calhoun, 9; Hartford, 10; Rochester, 11; Franklin, 12; Bowling Green, 13.

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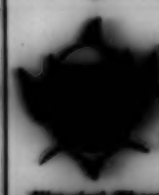

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The Actors' Fund.

The third annual meeting of the Actors' Fund Association was held at Wallack's Theatre on Tuesday afternoon. Shortly before the hour announced for it to begin a stream of professionals poured in through the back door and distributed themselves over the stage. A bunch-light dimly vied with some feeble sunrays that entered through the small windows up aloft in emphasizing the dismal appearance that the auditorium and stage of a theatre always presents in the daytime. The atmosphere was humid, and tinctured with the flavor of last night's gas. The members of the Association found seats on dirty wooden benches and dusty platforms. A few cents' worth of gas and the privilege of occupying the parquet—which is clean—would have prevented the dispiriting effect that the workagone surroundings described exerted upon even the most enthusiastic attendants. Aunt Louisa Eldridge was present, reinforced by several professionals of her sex—the first to grace a Fund meeting with their presence. Aunt Louisa, who is a lady of conspicuously delicate sensibilities, must have been charmed beyond measure by the farcical character of the ensuing proceedings. Grouped about a table near the abortive bunch light were a number of managers—chiefly those that have taken an active interest in the institution. Near by was another table, at which a number of reporters sat making copious notes—which were cut to shreds afterward in the down-town newspaper offices and published next morning in skeleton shape. Theodore Moss hung around the outskirts of the crowd. He wore a new suit of black and wisely refrained from sitting down on President Wallack's dirty wooden benches. The lambkin used in Madam Piper was tethered near the street. It plaintively and piteously cried "baa!" when John Jack and one or two other Fund orators speechified. Mr. Bergh should have been on hand to prevent this rank cruelty to a very inoffensive animal. There were probably 250 people present. Not more than twenty-five had paid their dues, and consequently only that number of genuine members were at the meeting. Nevertheless, when it was found that the account-books were missing and no one could tell who were qualified to cast votes for the new officers, the chairman decided that the most convenient way to settle the difficulty was to resort to acclamation. By this means outsiders as well as insiders were included in the deliberations and conclusions that followed. Had the By-Laws of the Fund Association been adhered to there could have been no meeting. Thirty qualified members are necessary to constitute a quorum. The speakers were limited in number. Louis Aldrich, John P. Smith, Harry Miner, William Henderson and Milton Nobles made some sensible remarks. Nearly all the others wasted time in talking bosh and twaddle. Altogether it was an edifying spectacle. Most of those that should have participated in the discussions held aloof, disgusted with the puerility and irregularity of the whole affair. The thoughtless laughed, but the judicious grieved. Every motion made was unanimously carried. There was no intelligent discussion, no independent action. Had the whole thing been cut-and-dried and rehearsed beforehand, it could not have been less sincere and spontaneous. Every actor who respects his profession must be utterly sickened by the Fund and its manipulation. There was a time when there was a prospect of its being carried on successfully, with earnest, intelligent and wise direction. No such prospect exists just now. The few men like Messrs. Miner, Colville, Harrigan, Mallory and Florence, who have worked manfully in the interests of the Fund and who mean to continue to do so, cannot prevail against the dangers that are already besetting the charity. The meeting Tuesday was attended by only a few representative people, either actors or managers. The number present was smaller than last year, and unmistakable evidence was afforded that interest is dying out. It is only a matter of time when the Fund will either become a close corporation designed to benefit only due-paying members or obliterated altogether, and this opinion was freely expressed by sensible people who witnessed the absurd burlesque in Wallack's Theatre.

Among the more or less well-known professionals present were Marshall Mallory, Colonel W. F. Sinn, William Henderson, Louis Aldrich, Edward Harrigan, Samuel Colville, Ben Maginley, Fred. Maeder, Harry Miner, Milton Nobles, Edward Sothern, Harrison Grey Fiske, Joseph Haworth, John Jack, R. G. Gilmore, John F. Poole, Frank Curtis, Newton Gotthold, Frank Tannehill, Major Edwards, George W. Farren, John P. Smith, Joseph Wheelock, J. H. Ryley, A. H. Sheldon, Joseph Clare, John F. Donnelly, Thomas McCabe, George L. Stout, William White, H. F. Falk, J. Duke Murray, George A. Schiller, Henry Clarke, Woodson Morse, Ed. Clavelough, Thomas W. Moore, Alexander Fisher, J. H. Pincus, H. A. D'Arcy. There were also some half dozen ladies in the assembly, including Louise Eldridge and Madame Michels.

William Henderson took the chair and called the meeting to order. He said: "Before we proceed to the business of the day, it is necessary for me to say a few words generally about the Actors' Fund. We must not look too much for outside help. We created this Fund among ourselves, to render our distressed brethren assistance, instead of permitting them to apply to the public for it. At all times and under all circumstances are professionals willing and ready to render aid in the name of charity, and if such be the case, we ought certainly, for the sake of independence, provide for our own people. We have met to consider the report of the Trustees, and any plan which will point the way toward extending the utility of the institution will have the heartiest endorsement of the Trustees. There are, it is said, six or seven thousand actors in the United States. If each one contributed two dollars a year, the amount of the annual dues, a fund would easily be provided to cover all the assistance and relief necessary at present. This would be about four cents a week for each person. Self-help must be our watchword." [Loud applause.]

The Assistant Secretary, Ben Baker, then read the minutes of the last annual meeting, which showed that the amount received during the year ending June 7, from all sources, including the moneys invested, to have been $57,362 75, of which $14,143 28 had been expended, leaving a balance of $43,249 47, of which $35,000 was invested in United States bonds valued at 118 1-8, making $35,545. The balance in the bank was $7,704 47.

These figures having been approved, the report for the year ending June 2, 1884, was read. The amount received and to credit from all sources was $30,402 48. The gross expenditure has been $13,717 91, leaving $32,691 51, of which $27,000 is invested in Government bonds, and $5,691 57 is in the bank. The sum of $3,705 was realized during the year by the sale of $3,000 worth of bonds to meet the heavy expenditure. The total receipts from the benefits were $5,446 56.

Harry Miner then rose and said: "Mr. Mallory and myself have examined the Treasurer's report and the Secretary's accounts, bank-book, bonds and papers, and find everything correct, a voucher for every penny being produced and the books satisfactorily kept. At first the committee were subjected to exorbitant charges when persons were buried outside the city, and undertakers charged ridiculous prices for coaches, shrouds, etc. We therefore decided upon one fixed price, namely: forty-five dollars for every funeral inside the city limits and fifty dollars outside. James J. Slevin, the Spring street undertaker, did all our work for some time, and at the stated price, and has given satisfaction.

"It will be noticed in the Treasurer's report for the year 1884 that we paid out $13,717.91 and received $11,705 01. The prospects are that the receipts will be unequal to the demands made upon us, and unless we devise some scheme for raising money it will be necessary to again sell some of the bonds of the Fund. At one time we converted $3,000 worth of securities into money to keep us going. Of the one hundred and sixty-one persons relieved, 40 were actors; 28 actresses; variety, male and female, 32; minstrels, 4; dancers, 3; managers, 3; property men, 8; musicians, 2; machinists, 7; scenic artists, 3; gas engineers, 1; agents, 4; wardrobe people, 4; treasurers, 2; doorkeepers, 3; captain of supers, 1; comic opera singers, 4; acrobats, 1; widows, 8; and cleaners, 3.

"The committee, through a sense of delicacy as well as of prudence, have not published the names of the persons relieved; but they are recorded on the books and any person may see them. At the present time we have two patients in the New York Hospital, one in St. Vincent's Hospital, and one in the Home for Incurables."

The discussion then became general as to the best means for augmenting the Fund and preventing its collapse.

Louis Aldrich said: "It is evident to all interested that the Fund is in need of some scheme which will render it independent of the benefits. It is the duty of every actor to take the matter into consideration and lend a helping hand. I propounded a scheme some time since, in the columns of the NEW YORK MIRROR, which I think is feasible, and the committee invited me to explain it before this meeting. I do so with pleasure. Now, I propose that each manager shall attach to his contract a printed slip, supplied by the Trustees, to the effect that he may deduct and forward to the Fund, out of the actor's salary, five per cent. of the third week's salary, five per cent. of the twentieth week, and five per cent. of the thirtieth week—should he or she remain out so long. I think this would cover all necessities. It would average about three dollars per capita. Out of the six or seven thousand actors not more than four per cent. send a subscription, and many decline to play for a benefit. Now, this plan will cut both ways. If an actor declines to assist he will not be entitled to the assistance of the Fund. It is absolutely necessary that something be done, and at once." [Applause.]

Harry Miner—"I agree that the idea is a very good one, and I think it had better be seconded and put to vote."

Frank Tannehill—"I would like to know a little more about the way in which the relief has been distributed. I believe that actors have had very little assistance from the Fund, and that circus people and other performers have received most of the aid, although the circuses have never given a benefit in aid of it."

Louis Aldrich—"Well, I propose that we shut out circuses or anyone who refuses to join us."

Harry Miner—"In 1883 Mr. Barnum gave a performance, but not this year, although he has promised a donation. No cities except New York, Boston and Chicago contributed to the Fund this year."

Colonel Sinn stated that Brooklyn had done so.

Harry Miner—"Certainly; we count Brooklyn in with New York. Now, although Philadelphia received more money last year than it contributed by over a hundred dollars, it did not do anything this year."

Colonel Sinn asked if the By-Laws did not authorize the Trustees to adopt any method of raising money.

"I think it is well understood," said Mr. Henderson, "that this Fund is for the purpose of rendering assistance to sick and destitute people only, in order to provide them with immediate relief. Mr. Aldrich's scheme bars out certain people. Now, we cannot do that. If a person is in immediate want, and perhaps dying, we cannot inquire whether he or she has subscribed to the Fund or not. They are in want, and that is enough for us. If we accept Mr. Aldrich's plan, we would be compelled to deny aid in cases where it is well deserved, and then an actor would be obliged to apply to strangers. This we wish to avoid."

"You do not catch my idea," said Mr. Aldrich. "We must leave it to the discretion of the Trustees. I look on it as a kind of cheap insurance, but do not intend that it shall interfere with the object of the Fund. I calculated recently that there were about eighty-six combinations, the weekly salaries of which would aggregate over $68,000. If each member of these companies had been taxed five per cent. it would yield all the money required."

The discussion became general, Alexander Fisher, John Jack, Frank Tannehill, Harry Miner, J. P. Smith and others taking part. Mr. Aldrich's resolution was put to vote and unanimously carried. At this point Mr. Aldrich took temporary possession of the chair. The election was proceeded with. The office of President was first put before the meeting. Lester Wallack having declined to be re-elected, as he could not attend, several names were suggested; but in the end Harry Miner was unanimously chosen. Messrs. Henderson and Sinn were elected Vice-Presidents; Samuel Colville was unanimously re-elected Treasurer, and Harry Edwards Secretary.

The Trustees were all re-elected, excepting J. H. Haverly, Henry E. Abbey and J. K. Emmet. James W. Collier, Eugene Tompkins and C. H. McConnell were elected to fill the vacancies.

Votes of thanks were then given to Drs. Taylor and Hoyt, of New York, and Drs. Ashton and Latimer, of Philadelphia and Baltimore, for their many services. Judge Ditten hoefer was treated similarly, and the outgoing officers fared likewise.

WHAT MR. ALDRICH SAYS

Mr. Aldrich was seen after the meeting had adjourned by a MIRROR representative.

"I'm pleased of course that my plan, first proposed in your columns, has been adopted," said he, "for I'm positive when it gets in working order it will keep the treasury full. The Trustees will consider the best means of putting it into operation at their next meeting."

"Did you mean to imply by your remarks at the gathering to-day that actors who refused to contribute the 5 per cent. of their salaries three times a year should be denied relief if they ever needed it?"

"Well, that remains with the Trustees to decide. I think it the best plan. A man who won't contribute anything should not receive anything. But whichever way may be adopted it will not affect the efficiency of the new scheme."

"Have you met with opposition on the inside?"

"A dozen actors have carped about it already, but they belong to the class that seldom have an engagement, and consequently they can't be deeply interested in the source of revenue. Rather are they affected by the manner of disbursement."

"You are convinced that the plan is possible?"

"Certainly."

"Do you think it will be carried out?"

"Can't say. That depends upon the Trustees and the profession generally. If they act in concert it will prosper. Managers, if they're so inclined, can easily double the contributions of their companies. Nobody will be mean enough to refuse to give their mite. The per cent. is small and it will fall lightly and proportionately upon all."

The reporter did not care to dampen Mr. Aldrich's honest ardor by predicting indifference in regard to the project among those that are expected to support it.

IS THERE A DISCREPANCY?

The balance-sheet submitted to the meeting and approved contains an apparent discrepancy. That for the year ending June 7, 1884, states that after deducting the expenditure, $14,143.28, from the gross assets ($57,392.75) a balance of $43,249.47 remains, of which $7,704.47 was to the credit of the Fund in the Bank of the Metropolis. The remainder of this sum, $35,545, is thus described in the words of the same report—"leaving a balance of $43,249.47, of which $35,000 has been invested in United States Government registered 4 per cent. bonds at 118 1-8, making $35,455." Now, it is evident upon the face of the statement of receipts, disbursements and cash on hand, June 7, that they never could have purchased $35,000 of United States Government registered 4 per cent. bonds at 118 1-8 for $35,545. Again, turning to the report, also adopted for the year ending June 2, 1884, the first item mentioned among the assets is the investment of $27,000 in the same manner—bonds for $25,000 having been sold during the current year for $25,705. The discrepancy is only a clerical error in the compiling of the accounts, as in one sheet the bonds are quoted at par and in the other at premium value. The question has also been asked as to how James Gordon Bennett's gift of $10,000 is invested. A MIRROR reporter was dispatched to interview the various officials of the Fund.

Ben Baker, Assistant Secretary: "It really is inconsistent, but the money was invested before I came into office, and I am unaware of the circumstances under which it was done or the price at which the bonds were bought. As to the Bennett donation, the minutes state that it was in Lester Wallack's hands, and I really cannot say whether it is invested along with the $27,000 or not."

Treasurer Colville explained as follows: "The sum of $10,000, given by James Gordon Bennett, is included in the $27,000, as per my statement submitted. Here are the books, and it necessitates a great deal of trouble to keep them. I went to the Actors' Fund meeting fully determined to decline re-election; but I am anxious to see the Fund do good, so I accepted."

Louise Rial's Short Tour.

Frank D. Wade started on the road about a month ago with Louise Rial. The company returned to town on Monday. Speaking to a reporter of THE MIRROR, yesterday, Mr. Wade said:

"We were rather lucky, considering the time of year. We opened in Norfolk and travelled South. In Savannah we closed and came back by steamer. Miss Rial played only A Wife's Atonement. From what I see the South will be a good part of the country next season for theatricals."

"Will Miss Rial start out again?"

"Not until the regular season, I think. I have not closed for next season, but I will not be going with her, although I am satisfied she will draw well."

Professional Doings.

—F. V. Hawley goes out again as manager of C. B. Bishop.

—Frank Cotter will manage John T. Raymond next season.

—The Bunch of Keys is a success in 'Frisco, Hearts of Oak ditto.

—Romany Rye No. 2 closed a season of thirty-nine weeks on Saturday.

—W. H. Lytell has closed his snap and the company are on their way East.

—Elizabeth Weston has joined Handel and Thornton's Bijou Opera company.

—J. L. Reichmann, Fred Stinson and Clara Ellison leave by the *Alaska* on Saturday.

—Louise Rial and company arrived in this city from Savannah on Monday morning.

—Billie Barlow and Hubert A. Wilkie are re-engaged for the McCaull Casino company.

—Eugene Jealous has joined Sothern's Whose Are They? company for a short season.

—Jesse Williams joined the Orpheus and Eurydice company in Cincinnati on Monday night.

—Clara Ellison and Byron Douglass have signed with the Madison Square for next season.

—Advices from San Francisco state that Lynwood, Tillotson and Williams' play, is a failure.

—It is said that James R. Meade is going to Australia to look after Magician Herrmann's interests.

—W. S. Rising on Monday night introduced a very pretty song into Madam Piper, called "Waiting for Thee."

—Andrew J. Metzger returned from the Orpheus and Eurydice company on Tuesday. Jesse Williams replaced him.

—A gentleman from Kansas City has joined the ranks of the May Blossom claimants. He haunts the Madison Square daily.

—Frank McKee has been engaged by Colville and Rickaby for the Pavements. He was formerly with Haverly's Mastodons.

—Alfred Klein returned to the cast of Falka on Monday night. A. W. Mallin played Pelican acceptably during Klein's absence.

—Charles R. Warren, recently with Princess Chuck, has been engaged by Milton Nobles to play the comedy part in Love and Law.

—Arrangements are being made to send out Mugg's Landing for a Summer trip. The brief season just ended is said to have been successful.

—The Madison Square has had as many as twenty companies on the road at one time, including both regular and short season ventures.

—Anna Dayton has replaced Maggie Arlington in Bluebeard. She possesses a good voice, and is quite as handsome as the Amazonian Margaret.

—The wife of W. C. Cubitt, of the Madison Square staff, returns from England this week, having placed her daughter at school there for three years.

—Sophie Lingwood has been engaged for two weeks at the Park Square Garden, Boston. She will play the leading soubrette part in Fun in a Boarding School.

—Grace Logan, late of Mary Anderson's company, and the youngest sister of Olive and Celia Logan, has been engaged as soubrette to support Bertha Welby next season.

—Perkins D. Fisher has engaged with the Star Comedy company for the Summer season. He will not go with Mugg's Landing next season, as previously announced.

—Charles S. Dickson, of Robson and Crane's company, is helping to fix up Spot Cash, M. B. Curtis' new play, for next season. He it was who furnished the funny trade-slang of the Israelite quarter for Sam'l of Posen, thus contributing not a little to its success.

—M. W. Tobin has torn himself from the bosom of metropolitan friends and hied him to his home in Jackson, Mich.

—W. H. Bingham died on Monday. He had been in John Stetson's employ for many years, and was very well known in the profession.

—The Bijou Bluebeard company goes to Boston at the end of next week, and the house will be let for the Summer. Several managers, snap and otherwise, are competing for it.

—Whose Are They? will be cut on the road early in the season. The author will make a few alterations in it. The play is doing well, and a few Summer dates will be filled before disbanding the company.

—Goldman, the costumer, desires THE MIRROR to state that he had paid Frank M. Wills his salary in full by three o'clock on Monday, the 26th ult. Wills' statement in last week's issue might mislead.

—The Grand Opera House scenic studio, at 207 Eighth avenue, publish a price list which should certainly arrest the attention of outside town managers. Regular stock scenery is painted at prices ranging from $12 to $40 the set.

—Charles Barnham, chief of Stetson's executive staff, will attend to the letting of the Globe Theatre, Boston, and the Fifth Avenue, this city, for the months of June and July. Mr. Barnham's address is the Globe Theatre, Boston.

—Nina Lansing, under the management of Mr. Matlock, will make short tours in the interior of New York during the Summer. After June 15 her address will be Copenhagen, N. Y., and after August 20 she will be disengaged.

—The only companies which the Madison Square will send out next season are one Hazel Kirke, one Young Mrs. Winthrop, one Rajah, one May Blossom, and the piece which will follow the latter. The custom of only one company to each piece will in future be rigidly observed.

—Marion Dale, a new drama by Mrs. Martie Warbrick, was produced last week at the Jersey City Academy of Music. The leading part was acted by Marion Sackett. The piece made an unmistakably favorable impression, and it is likely to be played throughout the country next season.

—The New York Dramatic company, under the management of T. F. Egberts, will commence a Summer season at Findlay, O., next Tuesday. The company consists of Byron Douglas, Frank Wilson, John Duff, T. F. Reid, T. F. Egberts, Kate Glassford, Jennie Dean, Dickie Fairchild and Mrs. E. M. Post.

—A. S. Carpenter, who was the star in Elliott Barnes' play, The Girl I Love, is engaged for Zozo, the Magic Queen, next season. He is quite an expert in the use of the sword, and the terrific combat between him and the Magic Queen it is promised will be one of the noticeable features of the play.

—J. Charles Davis and wife (Victoria Loftus) who have recently returned from their trip around the world with a comic opera company, go to their country-seat at Tarrytown on Monday for the Summer. His collection of curios and presents from royal, military and other celebrities is extensive and valuable. He brought a native servant from Madras, who takes great care of the specimens. Guns, swords, daggers, garments, china and other ware are scattered amid costly fans and antique vessels in his rooms at the University Place Hotel. Some sagacious spaniels from New Zealand and Japan guard the gifts and purchases.

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